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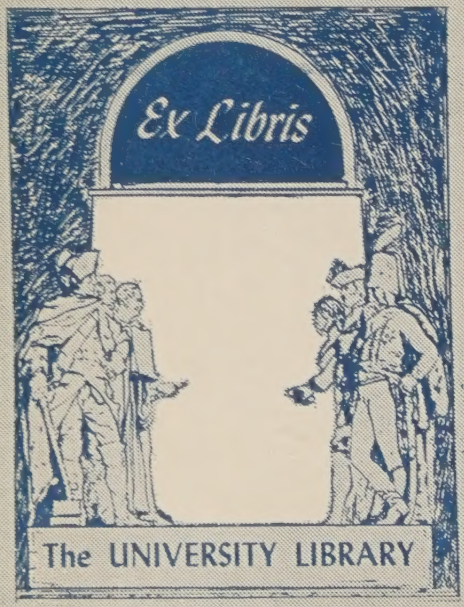

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VOLUME VI

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NEW YORK · 1950

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HARK, HARK! THE LARK

Hark, hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With everything that pretty bin,
My lady sweet, arise;
Arise, arise!

WILLIAM SHAKESPEARE

PUBLISHERS' NOTE

THE genesis of the University Library lies in a compilation of "Little Masterpieces," the first of which were published more than twenty-five years ago. The material included in these volumes was selected by able editors and writers whose experience was great and whose taste was excellent. Out of the "Little Masterpieces" grew a course in liberal education which was known as the Pocket University, and out of the Pocket University grew, finally, the University Library.

The publishers most gratefully acknowledge their debt to the editors who compiled the original volumes: Bliss Perry, Henry van Dyke, Hardin Craig, Thomas L. Masson, Asa Don Dickinson, the late Hamilton W. Mabie, George Iles, the late Dr. Lyman Abbott, and others.

Some of the most important material contained in the Pocket University is, of course, included in the University Library but the sequence has been entirely changed and the scope of the work greatly broadened. Fully two thirds of the material is new and the literature of the world has been ransacked to find appropriate text to fit the basic educational needs of the modern public.

READERS' NOTE—6.

ONE of the reasons for the great popularity of the amateur nights on the radio is the close connection they have with the average home. Every ambitious youngster in the country can readily imagine himself in the position of the one who is performing before the microphone. So it is with books. We like best those that come closest to our own experience. "Whittier and Burns have given me more real pleasure than any other great masters of verse," said the late Calvin Coolidge, "because they have written about the life which I lived when a boy.

"'The Cotter's Saturday Night,' though dealing with a foreign land, had a home flavor in its best passages and a deep religious fervor that reminded me of the teachings of my grandmother Coolidge, while 'Snowbound' is a complete description of what is best in rural New England life."

Those who have never seen the great coastal marshes of Georgia about which Sidney Lanier wrote some of his noblest poems have complained that Lanier is too exotic for their enjoyment, but to those who live near them the poems interpret them, just as the poems of Burns and Whittier

interpret their surroundings for the New Englander. Most trite sayings are true. That much of what you get out of books depends upon what you bring to them is no exception.

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VOLUME VI

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MOSTLY ABOUT MYSELF*

I FEEL like a starved man who is so bewildered by the first sight of food that he wants to grab and devour the ice cream, the roast, and the entrée all in one gulp. For ages and ages, my people in Russia had no more voice than the broomstick in the corner. The poor had no more chance to say what they thought or felt than the dirt under their feet.

And here, in America, a miracle has happened to them. They can lift up their heads like real people. After centuries of suppression, they are allowed to speak. Is it a wonder that I am too excited to know where to begin?

All the starved, unlived years crowd into my throat and choke me. I don't know whether it is joy or sorrow that hurts me so. I only feel that my release is wrung with the pain of all those back of me who lived and died, their dumbness pressing down on them like stones on the heart.

My mother who dried out her days fighting at

*From "Children of Loneliness," by permission of the author and of the publishers, Funk and Wagnalls Co.

the pushcarts for another potato, another onion into the bag, wearing out her heart and soul and brain with the one unceasing worry—how to get food for the children a penny cheaper—and my father, a Hebrew scholar and dreamer who was always too much up in the air to come down to such sordid thoughts as bread and rent, and the lost and wasted lives of my brothers and sisters and my grandfather and grandmother, and all those dumb generations back of me, are crying in every breath of every word that itself is struggling out of me.

I am the mad mob at a mass meeting, shouting with their hands and stamping with their feet to their leader: "Speech! Speech!" And I am also the bewildered leader struggling to say something and make myself heard through the deafening noise of a thousand clamoring voices.

I envy the writers who can sit down at their desks in the clear, calm security of their vision and begin their story at the beginning and work it up logically, step by step, until they get to the end. With me, the end and the middle and the beginning of my story whirl before me in a mad blur. And I cannot sit still inside myself till the vision becomes clear and whole and sane in my brain. I'm too much on fire to wait till I understand what I see and feel. My hands rush out to seize a word from the end, a phrase from the middle, or a sentence from the beginning. I jot down any fragment of a thought that I can get hold of. And then I gather these fragments, words, phrases,

sentences, and I paste them together with my own blood.

Think of the toil it takes to wade through a dozen pages that you must cut down into one paragraph. Sometimes, the vivisection I must commit on myself to create one little living sentence leaves me spent for days.

I thought when the editor asked me to write mostly about myself, telling of my own life, it would be so simple the thing would write itself. And just look at me at my desk! Before me are reams of jumbled pages of madness and inspiration, and I am trying to make a little sense of it all.

What shall I keep, and what shall I throw away? Which is madness, and which is inspiration? I never know. I pick and choose things like a person feeling his way in the dark. I never know whether the thoughts I've discarded are not perhaps better than the thoughts I've kept. With all the physical anguish I put into my work, I am never sure of myself. But I am sure of this, that the utterance of the ignorant like me is something like the utterance of the dying. It's mixed up and incoherent, but it has in it the last breath of life and death.

I am learning to accept the torture of chaos and confusion and doubt through which my thoughts must pass, as a man learns to accept a hump on his back, or the loss of an arm, or any affliction which the fates thrust upon him.

I am learning, as I grow older, to be tolerant

with my own inadequacy. I am learning slowly to stop wasting myself in trying to make myself over on the platform of some better organized, more educated person than I. I no longer waste precious time wishing for the brains of a George Eloit, or the fluency of a George Sand, or the marvelous gifts of words of a May Sinclair. Here I am as I am, and life is short and work is long. With this limited brain of my inadequate self, I must get the most work done. I can only do the best I can and leave the outcome in the hands of the Higher Power.

I am aware that there's a little too much of I-I-I, too much of self-analysis and introspection in my writing. But this is because I was forced to live alone so much. I spent most of my youth at work I hated, work which called only for the use of the hands, the strength of my body—not my heart, not my brain. So my thoughts, instead of going out naturally to the world around me, were turned in upon myself.

I look upon my self-analysis and introspection as so much dirt through which I have to dig before I can come into the light of objectivity and see the people of the worlds around me.

Writing is to me a confession—not a profession. I know a man, a literary hack, who calls himself a dealer in words. He can write to order on any subject he is hired to write about. I often marvel at the swift ease with which he can turn from literary criticism to politics, or psychoanalysis. A fatal fluency enables him to turn out thousands

of words a day in the busy factory of his brain, without putting anything of himself into it.

But I can never touch the surfaces of things. I can write only from the depths. I feel myself always under the aching weight of my thoughts. And words are luring lights that beckon to me through the thick mist of vague dumb thoughts that hang over me and press down on me.

I am so in love with the changing lights and shades of words that I almost hate their power over me, as you hate the tyranny of the people you love too much. I almost hate writing, because I love so passionately to express the innermost and outermost of my thoughts and feelings. And the words I write are never what I started out to express, but what come out of my desire for expression.

Often, I read my own writing as though it were somebody else's. My own words mock at me with their glaring unreality. Where is that burning vividness of things that possessed me when I began? Why did I kill myself so for nothing? Are these stiff, stilted words me?

I stare at the pages that represent so many days and nights of labor more bitter, more violent, than childbirth. What has happened? Has my terrific passion for giving out my experiences only built a barrier of barren words against the experience that I held so close?

It's as if every kiss, every embrace of the lover and the beloved instead of fusing them into a closer oneness only drew them farther and farther

apart. Every written word instead of bringing the vision nearer only pushes it farther and farther away.

Blind rage and despair sweep through me.

"It's so real in me," I cry. "Why is it so empty, so dead, the minute I try to say it?"

I stand beating at my own incapacity, as one beating out his last breath at an inanimate stone wall.

"Anzia Yezierska, get out of your own way," I cry. "You yourself are holding back your own light by wanting to seize the sun and stars in your clutching hand. Your grabbing greed for words has choked the life out of them. Tear up all those precious pages. Throw to the winds all your fine phrases, all your fancy language. You're not clever enough to say things that make an effect. You can only be real, or nothing."

Writing is ordinarily the least part of a man. It is all there is of me. I want to write with every pulse of my blood and every breath of my spirit. I want to write waking or dreaming, year in and year out. I burn up in this all-consuming desire my family, my friends, my loves, my clothes, my food, my very life.

And yet the minute my writing gets into print, I hate the sight of it. I have all the patience in the world to do over a page a thousand times. But the moment it gets out of my hands I can't bear to touch it with a pitchfork. The minute a manuscript gets into print it's all dead shells of the past to me.

I know some people who hate the books I write, and because they hate my books they hate me. I want to say to them now that I, too, hate the stuff I write. Can't we be friends and make the mutual hatred of my books a bond instead of a barrier? My books are not me.

Is this a contradiction of anything I said in the page above? I do not claim to be logical or consistent. I do not claim to think things out; I only feel out my feelings, and the only thing true about feelings is that they change and become different in the very process of utterance. The minute I say a thing with the absolute sincerity of my being, up rushes another thought that hits my most earnest sincerity in the face and shows it up for a lie.

I am alive and the only thing real in my aliveness is the vitality of unceasing change. Sometimes I wake up in the morning with a fresh new thought that sweeps out of the window all of the most precious thoughts of the day before.

Perhaps by the time I shall have reached the end of this little sketch, I shall have refuted every statement I tried to make at the beginning. I cannot help it. I am not attempting to write a story to fit into the set mold of a magazine. I am trying to give you the changing, baffling, contradictory substance of which my life is made.

. . . . . .

I remember my mother's ecstatic face when she burst into the house and announced proudly that

though she never had a chance to learn the alphabet, she could read the names of the streets and she could find her way to the free dispensary without having to be led by us.

"I'm no longer blind," she said, tossing up her market basket in a gesture of triumph. "The signs of the streets are like pictures before my eyes. Delancey Street has the black hooks one way, and Essex Street has black hooks the other way." She tore off her blue-checked apron. "I can also be a lady and walk without having to beg people to show me the way."

Something of my mother's wonder was mine when, without knowing the first alphabet of literature, I had discovered that beauty was anywhere a person tries to think out his thoughts. Beauty was no less in the dark basement of a sweatshop than in the sunny, spacious halls of a palace. So that I, buried alive in the killing blackness of poverty, could wrest the beauty of reality out of my experiences no less than the princess who had the chance to live and love, and whose only worry was which of her adorers she should choose for a husband.

I did not at first think it as clearly as I write it now. In fact, I did not think then at all. I only felt. And it gave me a certain power over the things that weighed over me, merely saying out on paper what I felt about them.

My first alphabet of self-expression was hatred, wrath, and rebellion. Once, during lunch hour while the other girls in the shop were eating and

talking and laughing, I wrote out on my greasy lunch bag the thoughts that were boiling in me for a long, long time.

"I hate beautiful things," I began. "All day long I handle beautiful clothes, but not for me—only for others to wear. The rich with nothing but cold cash can buy the beautiful things made with the sweat of my hands, while I choke in ugliness." Merely writing out the wildness running through my head enabled me to wear the rags I had to wear with a certain bitter defiance.

But after a while, raving at things in the air ceased to bring me relief. I felt a little like my mother yelling and cursing at the children and the worries around her without knowing what or where. I felt like a woman standing in the middle of her upset house in the morning—beds not made, dishes not washed, dirty clothes and rags hanging over the chairs, all the drawers pushed out in mixed-up disorder, the broom with the dirt in the middle of the floor—and she not knowing where to begin.

I wanted order, order in my head. But then I was too mixed up with too many thoughts to put anything in its place. In a blind sort of way, in groping for order I was groping for beauty. I felt no peace in what I wrote unless I could make my words laugh and cry with the life of the poor I was living. I was always digging—digging for the beauty that I sensed back of the dirt and the disorder. Until I could find a way to express the beauty of that reality there was no rest in me.

Like the woman who makes the beds or sweeps the house and lets the rest go, so I took hold of one idea at a time and pushed all the other ideas out of my head. And day and night I burned up my body and brain with that one idea until it got light all around me—the light of an idea that shaped itself in a living picture of living people.

When I saw my first story in print, I felt bigger than Columbus who discovered the New World. I felt bigger than the man who built the Brooklyn Bridge or the highest skyscraper in New York. I walked the streets, holding the magazine tight in my hands, laughing and crying to myself: "I had an idea and I thought it out. I did it, I did it! I'm not a crazy, I'm not a crazy!"

But the next day all my fiery gladness turned cold. I saw how far from the whole round circle of the idea was my printed story. And I was burning to do the same thing over again from another side, to show it up more.

Critics have said that I have but one story to tell and that I tell that one story in different ways each time I write. That is true. My one story is hunger. Hunger driven by loneliness.

But is not all of human life the story of our hunger, our loneliness? What is at the root of economics, sociology, literature, and all art but man's bread hunger and man's love hunger?

When I first started to write, I could only write one thing—different phases of the one thing only —bread hunger. At last I've written out my bread hunger. And now I can write only the

different phases of the one thing—loneliness, love hunger, the hunger for people.

In the days of poverty I used to think there was no experience that tears through the bottom of the earth like the hunger for bread. But now I know, more terrible than the hunger for bread is the hunger for people.

I used to be more hungry after a meal than before. Years ago, the food I could afford to buy only whetted my appetite for more food. Sometimes after I had paid down my last precious pennies for a meal in one of those white-tiled restaurants, I'd get so mad with hunger I'd want to dash the empty dishes at the heads of the waiters and cry out like a lunatic: "Don't feed me with plates and forks and tablecloth. I want real food. I want to bite into huge chunks of meat. I want butter and quarts of milk and eggs—dozens of eggs. I want to fill up for once in my life."

This unacted madness used to be always flying through my brain, morning, noon, and night. Whenever I wanted to think my thoughts were swept away by the sight of thick, juicy steaks and mounds of butter and platters full of eggs.

Now I no longer live in a lonely hall-room in a tenement. I have won many friends. I am invited out to teas and dinners and social affairs. And, I wonder, is my insatiable hunger for people so great because for so many centuries my race has been isolated in Ghettos, shut out of contact with others? Here in America races, classes, and creeds are free to meet and mingle on planes as

high and wide as all humanity and its problems. And I am aching to touch all the different races, classes, and creeds at all possible points of contact, and I never seem to have enough of people.

When I first came to America, the coldness of the Americans used to rouse in me the fury of a savage. Their impersonal, non-committal air was like a personal insult to me. I longed to shake them out of their aloofness, their frozen stolidity. But now when I meet an Anglo-Saxon, I want to cry out to him: "We're friends, we're friends, I tell you! We understand the same things, even though we seem to be so different on the outside."

Sometimes a man and a woman are so different that they hate each other at first sight. Their intense difference stabs a sharp sword of fear into each heart. But when this fear that froze each into separate oppositeness ever has a chance for a little sun of understanding, then the very difference that drew them apart pulls them closer than those born alike. Perhaps that accounts for the devouring affinity between my race and the Anglo-Saxon race.

. . . . . .

In my early childhood, my people hammered into me defeat, defeat, because that was the way they accepted the crushing weight of life. Life had crushed my mother, so without knowing it she fed defeat with the milk of her bosom into the blood and bone of her children. But this thing

that stunted the courage, the initiative, of the other children roused the fighting devils in me.

When yet barely able to speak, I began to think and question the justice of the world around me and to assert my rights.

"Mamma," I asked out of a clear sky, "why does Masha Stein have butter on her bread every morning, and why is our bread always hard and dry, and nothing on it?"

"Butter wills itself in you," shrieked my mother, as she thrust the hash of potato peelings in front of me for my noonday meal. "Have you got a father a business-man, a butcher, or a grocer, a bread-giver, like Masha Stein's father? You don't own the dirt under Masha's doorstep. You got a father a scholar. He holds himself all day with God; he might as well hang the beggar's bag on his neck, and be done with it."

At the time I had no answer. I was too young to voice my revolt against my mother's dark reasoning. But the fact that I did not forget this speech of so many years ago shows how her black pessimism cut against my grain.

I have a much clearer memory of my next rebellion against the thick gloom in which my young years were sunk.

"Mamma, what's a birthday?" I cried, bursting into the house in a whirl of excitement. "Becky, the pawnbroker's girl on the block, will have a birthday to-morrow. And she'll get presents for nothing, a cake with candles on it, and a whole lot of grand things from girls for nothing—

and she said I must come. Could I have a birthday, too, like she?"

"Wo is to me!" cried my mother, glaring at me with wet, swollen eyes. "A birthday lays in your head? Enjoyments lays in your head?" she continued bitterly. "You want to be glad that you were born into the world? A whole lot you got to be glad about. Wouldn't it be better if you was never born already?"

At the harsh sound of my mother's voice, all my dreams took wing. In rebellion and disappointment, I thrust out my lips with a trembling between retort and tears. It was as if the devil himself urged my mother thus to avenge herself upon her helpless children for the aches and weariness of her own life. So she went on, like a horse bolting down hill, feeling the pressure of the load behind him.

"What is with you the great joy? That you ain't got a shirt on your back? That you ain't got no shoes on your feet? Why are you with yourself so happy? Is it because the landlord sent the moving bill, and you'll be lying in the street to-morrow, already?"

I had forgotten that we had received a notice of eviction, for unpaid rent, a few days before. A frenzy of fear had taken possession of my mother as she anticipated the horror of being thrown into the street. For hours at a time I would see her staring at the wall with a glassy stare of a madman.

"With what have you to be happy, I ask

only?" she went on. "Have you got money lying in the bank? Let the rich people enjoy themselves. For them is the world like made to order. For them the music plays. They can have birthdays. But what's the world to the poor man? Only one terrible, never-stopping fight with the groceryman and the butcher and the landlord."

I gazed at my mother with old, solemn eyes, feeling helplessly sucked into her bitterness and gloom.

"What's a poor man but a living dead one?" she pursued, talking more to herself than to me. "You ought to light a black candle on your birthday. You ought to lie on your face and cry and curse the day you was born!"

Crushed by her tirade, I went out silently. The fairy dream of the approaching birthday had been rudely shattered. Blinded with tears, I sat down on the edge of the gutter in front of our tenement.

"Look, these are the pink candles for the birthday cake!" A poke in the back from Becky startled me. "Aren't they grand? And mamma will buy me a French doll, and papa said he'd give me a desk, and my aunt will give me a painting set, and every girl that comes will bring me something different."

"But what's the use?" I sobbed. "I ain't got nothing for no present, and I can't come—and my mother is so mean she got mad and hollered like hell because I only asked her about the birthday, and——" A passionate fit of sobbing drowned my words.

In an instant, Becky had her arms about me. "I want you to come without a present," she said. "I will have a lot of presents anyhow."

Assured of her welcome, I went the next day. But as I opened the door, fear seized me. I paused trembling, holding the knob in my hand, too dazed by the sight before me to make a step. More than the strangeness of the faces awed me. Ordinary home comforts, cushioned chairs, green ferns between white curtains, the bright rugs on the floor, were new and wonderful to me. Timorously, I edged my way into the room, so blinded by the shimmering colors of the cakes and fruits and candies that covered the table that I did not see Becky approaching me with outstretched arms.

"Mamma, this is that little immigrant girl who never had a birthday," she said, "so I wanted to show her mine."

Becky's father glanced at her all in white, with pink ribbons on her curls, as she stood beside me in my torn rags reeking with the grime of neglect. A shudder of revulsion went through him at the sight of me.

"See what Becky has to mix up with on the block," he whispered to his wife. "For God's sake give her a nickel, give her some candy, give her anything, but let her run along."

Street child that I was, my instinct sensed the cold wave of his thought without hearing the exact words. Breaking away from Becky's detaining hand, I made for the door.

"I want to go home! I want to go home!" I sobbed, as I ran out of the room.

Whitman has said, "It is as lucky to die as it is to be born." And I put his thought into my own words, "It is as lucky not to have advantages as it is to have them." I mean that facing my disadvantages—the fears, the discouragements, the sense of inferiority—drove me to fight every inch of the way for things I demanded out of life. And, as a writer, the experience of forcing my way from the bottomest bottom gave me the knowledge of the poor that no well-born writer could possibly have.

I am thinking, for instance, of Victor Hugo and his immortal book, "Les Misérables." It's great literature, but it isn't the dirt and the blood of the poor that I saw and that forced me to write. Or take the American, Jack London. When he wrote about tramps he roused the sense of reality in his readers, because he had been a tramp. But later, when he tried to make stories of the great unwashed of the cities—again this was only literature.

The clear realization that literature is beyond my reach, that I must either be real or nothing, enables me to accept my place as the cobbler who must stick to his last, and gives my work any merit it may have. I stand on solid ground when I write of the poor, the homeless, and the hungry.

. . . . . .

Like many immigrants who expected to find America a realized Utopian dream, I had my dis-

illusions. I quote here from an article which was published in *Good Housekeeping* in June, 1920:

When the editor told me that he would give me the chance to speak to the Americans out of my heart and say freely, not what I ought to feel—not what the Americans want me to feel—but what I actually do feel—something broke loose in me—a tightness that had held me strained like one whose fists are clenched—resisting—resisting——

Resisting what? Had I not come to America with open, outstretched arms, all my earthly possessions tied up in a handkerchief and all the hopes of humanity singing in my heart?

Had I not come to join hands with all those thousands of dreams who had gone before me in search of the Golden Land? As I rushed forward with hungry eagerness to meet the expected welcoming, the very earth danced under my feet. All that I was, all that I had, I held out in my bare hands to America, the beloved, the prayed-for land.

But no hand was held out to meet mine. My eyes burned with longing—seeking—seeking for a comprehending glance. Where are the dreamers? cried my heart. My hands dropped down, my gifts unwanted.

I found no dreamers in America. I found rich men, poor men, educated men, ignorant men—struggling—all struggling—for bread, for rent, for banks, for mines. Rich and poor, educated and ignorant—straining—straining—wearing out their bodies, their brains, for the possession of things—money, power, position—their dreams forgotten.

I found in this rich land man still fighting man,

as in the poorest part of the old country. Just as the starving Roumanian Jews, who had nothing to eat in their homeland, but herring, when they became millionaires still ate herring, from gold plates at banquets, so throughout America, the dollar fight that grew up like a plague in times of poverty, killing the souls of men, still goes on in times of plenty.

I had expected to work in America, but work at the thing I loved—work with my mind, my heart, prepared for my work by education. I had dreamed of free schools, free colleges, where I could learn to give out my innermost thoughts and feelings to the world. But no sooner did I come off the ship than hunger drove me to the sweat-shop, to become a "hand"—not a brain—not a soul—not a spirit—but just a "hand"—cramped, deadened into a part of a machine—a hand fit only to grasp, not to give.

Time came when I was able to earn my bread and rent. I earned what would have been wealth to me in Poland. My knotted nerves relaxed. I began to breathe like a free human being. *Ach!* Maybe I could yet make something of myself. My choked-in spirit revived. There was a new light in my eyes, new strength in my arms and fingers. New hopes, new dreams beckoned to me. Should I take a night course in college, or buy myself the much-longed-for books, or treat myself to a little vacation to have time to think?

Then the landlady came with the raise in rent. The loaf of bread that was five cents became ten. Milk that was eight cents a quart became eighteen. Shoes, clothes, everything doubled and tripled in price. I felt like one put on a rack—thumbscrews torturing my flesh—pay—pay—pay!

What had been enough to give me comfort

yesterday became starvation to-day. Always the cost of living leaping over the rise in wages. Never free from poverty—even in America.

And then I clenched my hands and swore that I would hold my dream of America—and fight for it. I refuse to accept the America where men make other men poor—create poverty where God has poured out wealth. I refuse to accept the America that gives the landlord the right to keep on raising my rent and to drive me to the streets when I do not earn enough to meet his rapacious demands.

I cry out in this wilderness for America—my America—different from all other countries. In this America promised to the oppressed of all lands, there is enough so that man need not fight man for his bread, but work with man, building the beauty that for hundreds of years, in thousands of starved villages of Europe, men have dreamed was America—beautiful homes—beautiful cities—beautiful lives reaching up for higher, ever higher visions of beauty.

I know you will say what right have I to come here and make demands upon America. But are not my demands the breath, the very life of America? What, after all, is America, but the response to the demands of immigrants like me, seeking new worlds in which their spirits may be free to create beauty? Were not the Pilgrim Fathers immigrants demanding a new world in which they could be free to live higher lives?

Yes, I make demands—not in arrogance, but in all humility. I demand—driven by my desire to give. I want to give not only that which I am, but that which I might be if I only had the chance. I want to give to America not the immigrant you see before you—starved, stunted, re-

sentful, on the verge of hysteria from repression. I want to give a new kind of immigrant, full grown in mind and body—loving, serving, upholding America.

By writing out my protests and disillusions, I aired and clarified them. Slowly, I began to understand my unreasoning demands upon America and what America had to offer. I saw that America was a new world in the making, that any one who has something real in him can find a way to contribute himself in this new world. But I saw I had to fight for my chance to give what I had to give, with the same life-and-death earnestness with which a man fights for his bread.

What had I with my empty hands and my hungry heart to give to America? I had my hunger, my homelessness, my dumbness, my blind searchings and gropings for what I knew not. I had to give to America my aching ignorance, my burning desire for knowledge. I had to give to America the dirt and the ugliness of my black life of poverty and my all-consuming passion for beauty.

As long as I kept stretching out my hands begging, begging for others to understand me, for friendship, for help—as long as I kept begging them to give me something—so long I was shut out from America. But the moment I understood America well enough to tell her about herself as I saw her—the moment I began to express myself—America accepted my self-expression as a

gift from me, and from everywhere hands reached out to help me.

With the money I earned writing out stories of myself and my people, I was enabled to go abroad and to take another look around the Old World. I traveled from city to city. My special purpose was to talk to the poor people in the different countries and see how their chance to live compared with the chances of those in America.

I find that in no other country has the newcomer such a *direct* chance to come to the front and become a partner in the making of the country. Not where you come from, but what is in you and what you are, counts in America.

In no other country is there such healthy rebellion, such vital discontent, as there is among the poor in America. And the rebellion and discontent of the poor is in proportion to how well off they are. The poor people demand more of America than they ever dared to demand of their homeland, because America is brimming over with riches enough for everybody.

Life in America is a swift, sharp adventure. In the old countries things are more or less settled. In America, the soil is young, and the people are young blossoming shoots of a new-grown civilization.

The writers of Europe can only be stylists, because life and traditions are fixed with them. In America life is yet unexplored, and lived new by each newcomer. And that is why America is such virgin stuff for the novelist.

Fiction is a mirror of life as it is being lived at the moment. And the moments are more static in Europe than in America. I admit that art is not so highly developed in America as in Europe, because art is a decoration, and America is a young country too turbulent with life to take time to decorate itself.

I, who used to be the most violent rebel of an immigrant, now find myself the most ardent defender of America. I see every flaw of America perhaps more clearly than ever before. I know the ruthless commercialism of our big cities, the grabbing greed of landlords since the war making the thought of home almost impossible to the poor. I know that the gospel of success which rules in America hurts itself, because failure and defeat have revelations for humanity's deeper growth, to which success is deaf and dumb and blind.

I know how often the artists, the makers of beauty in America, are driven to the wall by the merciless extortion of those who sell the means of existence. But I know, too, that those of the artists who survive are vitalized by the killing things which had failed to kill them. America has no place for the dawdling, soft-spined, make-believe artists that swarm the Paris cafés.

In the sunshine of the opportunities that have come to me, I am always aware of those around me and behind me who lacked the terrific vitality, the brutal self-absorption with which I had to fight for my chance or be blotted out. My eyes

will always turn back with loneliness and longing for the old faces and old scenes that I loved more than my life. But though it tears my heart out of my body to go on, I must go on.

There's no going back to the Old World for any one who has breathed the invigorating air of America. I return to America with the new realization that in no other country would a nobody from nowhere—one of the millions of lonely immigrants that pour through Ellis Island—a dumb thing with nothing but hunger and desire—get the chance to become articulate that America has given me.

ANZIA YEZIERSKA.

SAINT PATRICK

ST. PATRICK was a gentleman,
  Who came of decent people;
He built a church in Dublin town,
  And on it put a steeple.
His father was a Gallagher;
  His mother was a Brady;
His aunt was an O'Shaughnessy,
  His uncle an O'Grady.
So, success attend St. Patrick's fist,
  For he's a saint so clever;
Oh! he gave the snakes and toads a twist,
  And bothered them forever!

The Wicklow hills are very high,
  And so's the Hill of Howth, sir;
But there's a hill, much bigger still,
  Much higher nor them both, sir:
'Twas on the top of this high hill
  St. Patrick preached his sarmint
That drove the frogs into the bogs,
  And banished all the varmint.

There's not a mile in Ireland's isle
  Where dirty varmin musters,
But where he put his dear fore-foot,
  And murdered them in clusters.

The toads went pop, the frogs went hop,
  Slap-dash into the water;
And the snakes committed suicide
  To save themselves from slaughter.

Nine hundred thousand reptiles blue
  He charmed with sweet discourses,
And dined on them at Killaloe
  In soups and second courses.
Where blind-worms crawling in the grass
  Disgusted all the nation,
He gave them a rise, which opened their eyes
  To a sense of their situation.

No wonder that those Irish lads
  Should be so gay and frisky,
For sure St. Pat he taught them that,
  As well as making whiskey;
No wonder that the saint himself
  Should understand distilling,
Since his mother kept a shebeen-shop
  In the town of Enniskillen.

O, was I but so fortunate
  As to be back in Munster,
'Tis I'd be bound that from that ground
  I never more would once stir.
For there St. Patrick planted turf,
  And plenty of the praties,
With pigs galore, ma gra, ma 'store,
  And cabbages—and ladies!

So, success attend St. Patrick's fist,
For he's a saint so clever;
O, he gave the snakes and toads a twist
And bothered them forever!

HENRY BENNETT.

THE WEARIN' O' THE GREEN

O PADDY dear, an' did ye hear the news that's goin' round?
The shamrock is by law forbid to grow on Irish ground!
No more St. Patrick's Day we'll keep, his color can't be seen,
For there's a cruel law agin the wearin' o' the Green!
I met wid Napper Tandy, and he took me by the hand,
And he said, "How's poor Ould Ireland, and how does she stand?"
She's the most disthressful country that iver yet was seen,
For they're hangin' men and women there for wearin' o' the Green.

An' if the color we must wear is England's cruel Red,
Let it remind us of the blood that Ireland has shed;
Then pull the shamrock from your hat, and throw it on the sod,—
And never fear, 'twill take root there, though under foot 'tis trod!

When law can stop the blades of grass from growin' as they grow,
And when the leaves in summer-time their color dare not show,
Then I will change the color, too, I wear in my caubeen,
But till that day, plaze God, I'll stick to wearin' o' the Green.

ANONYMOUS.

EXILE OF ERIN

["While tarrying at Hamburg, I made acquaintance with some of the refugee Irishmen who had been concerned in the rebellion of 1798. Among these was Anthony MacCann, an honest, excellent man, who is still, I believe, alive, at least I left him in prosperous circumstances at Altoona a few years ago. (MacCann is since dead; Campbell and he met last in the autumn of 1825.) When I first knew him he was in a situation much the reverse; but Anthony commanded respect, whether he was rich or poor. It was in consequence of meeting him one evening on the banks of the Elbe, lonely and pensive at the thoughts of his situation, that I wrote the 'Exile of Erin.' . . ." T. C.]

THERE came to the beach a poor Exile of Erin,
The dew on his thin robe was heavy and chill;
For his country he sigh'd, when at twilight repairing
To wander alone by the wind-beaten hill:
But the day-star attracted his eye's sad devotion,
For it rose o'er his own native isle of the ocean
Where once, in the fire of his youthful emotion,
He sang the bold anthem of Erin go bragh.

Sad is my fate! said the heart-broken stranger;
The wild deer and wolf to a covert can flee,
But I have no refuge from famine and danger,
A home and a country remain not to me.
Never again, in the green sunny bowers,
Where my forefathers lived, shall I spend the sweet hours,
Or cover my harp with the wild woven flowers,
And strike to the numbers of Erin go bragh!

Erin, my country! though sad and forsaken,
In dreams I revisit thy sea-beaten shore;
But, alas! in a far foreign land I awaken,
And sigh for the friends who can meet me no more!
Oh cruel fate! wilt thou never replace me
In a mansion of peace—where no perils can chase me?
Never again shall my brothers embrace me?
They died to defend me or live to deplore!

Where is my cabin door, fast by the wild wood?
Sisters and sire! did ye weep for its fall?
Where is the mother that look'd on my childhood;
And where is the bosom friend dearer than all?
Oh! my sad heart! long abandoned by pleasure,
Why did it dote on a fast-fading treasure?
Tears, like the raindrop, may fall without measure,
But rapture and beauty they cannot recall.

Yet all its sad recollections suppressing,
  One dying wish my lone bosom can draw;
Erin! an exile bequeaths thee his blessing!
  Land of my forefathers! Erin go bragh!
Buried and cold, when my heart stills her motion,
Green be thy fields—sweetest isle of the ocean!
And thy harp-striking bards sing aloud with
    devotion,—
Erin mavournin,—Erin go bragh!

THOMAS CAMPBELL.

MY DARK ROSALEEN

O MY Dark Rosaleen,
    Do not sigh, do not weep!
The priests are on the ocean green,
  They march along the deep.
There's wine from the royal Pope,
  Upon the ocean green;
And Spanish ale shall give you hope,
  My Dark Rosaleen!
  My own Rosaleen!
Shall glad your heart, shall give you hope,
Shall give you health, and help, and hope,
  My Dark Rosaleen!

Over hills and thro' dales,
  Have I roam'd for your sake;
All yesterday I sail'd with sails
  On river and on lake.
The Erne, at its highest flood,
  I dash'd across unseen.

For there was lightning in my blood,
  My Dark Rosaleen!
  My own Rosaleen!
O, there was lightning in my blood,
Red lightning lighten'd thro' my blood,
  My Dark Rosaleen!

All day long, in unrest,
  To and fro, do I move.
The very soul within my breast
  Is wasted for you, love!
The heart in my bosom faints
  To think of you, my Queen,
My life of life, my saint of saints,
  My Dark Rosaleen!
  My own Rosaleen!
To hear your sweet and sad complaints,
My life, my love, my saint of saints,
  My Dark Rosaleen!

Woe and pain, pain and woe,
  Are my lot, night and noon,
To see your bright face clouded so,
  Like to the mournful moon.
But yet will I rear your throne
  Again in golden sheen;
'Tis you shall reign, shall reign alone,
  My Dark Rosaleen!
  My own Rosaleen!
'Tis you shall have the golden throne,
'Tis you shall reign, and reign alone,
  My Dark Rosaleen!

Over dews, over sands,
  Will I fly for your weal:
Your holy delicate white hands
  Shall girdle me with steel.
At home, in your emerald bowers,
  From morning's dawn till e'en,
You'll pray for me, my flower of flowers,
  My Dark Rosaleen!
  My fond Rosaleen!
You'll think of me through daylight hours,
My virgin flower, my flower of flowers,
  My Dark Rosaleen!

I could scale the blue air,
  I could plough the high hills,
O, I could kneel all night in prayer,
  To heal your many ills!
And one beamy smile from you
  Would float like light between
My toils and me, my own, my true,
  My Dark Rosaleen!
  My fond Rosaleen!
Would give me life and soul anew,
A second life, a soul anew,
  My Dark Rosaleen!

O, the Erne shall run red,
  With redundance of blood,
The earth shall rock beneath our tread,
  And flames wrap hill and wood,

And gun-peal and slogan-cry
  Wake many a glen serene,
Ere you shall fade, ere you shall die,
  My Dark Rosaleen!
  My own Rosaleen!
The Judgment Hour must first be nigh,
Ere you can fade, ere you can die,
  My Dark Rosaleen!

JAMES CLARENCE MANGAN.

THE BELLS OF SHANDON

WITH deep affection
And recollection
I often think of
  Those Shandon bells,
Whose sounds so wild would,
In the days of childhood,
Fling around my cradle
  Their magic spells.
On this I ponder
Where'er I wander,
And thus grow fonder,
  Sweet Cork, of thee;
With thy bells of Shandon,
That sound so grand on
The pleasant waters
  Of the River Lee.

I've heard bells chiming
Full many a clime in,
Tolling sublime in
  Cathedral shrine,

While at a glib rate
Brass tongues would vibrate—
But all their music
  Spoke naught like thine;
For memory dwelling
On each proud swelling
Of the belfry knelling
  Its bold notes free,
Made the bells of Shandon
Sound far more grand on
The pleasant waters
  Of the River Lee.

I've heard bells tolling
Old "Adrian's Mole" in,
Their thunder rolling
  From the Vatican,
And cymbals glorious
Swinging uproarious
In the gorgeous turrets
  Of Notre Dame;
But thy sounds were sweeter
Than the dome of Peter
Flings o'er the Tiber,
  Pealing solemnly,—
O! the bells of Shandon
Sound far more grand on
The pleasant waters
  Of the River Lee.

There's a bell in Moscow,
While on tower and kiosk O!
In Saint Sophia

The Turkman gets,
And loud in air
Calls men to prayer
From the tapering summits
Of tall minarets.
Such empty phantom
I freely grant them;
But there's an anthem
More dear to me—
'Tis the bells of Shandon,
That sound so grand on
The pleasant waters
Of the River Lee.

FRANCIS MAHONY.

THE LAKE ISLE OF INNISFREE*

I WILL arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the vales of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

*From "Selected Poems," by William Butler Yeats. Copyright, 1906, by the Macmillan Company. By permission of the Macmillan Company.

I will arise and go now, for always, night and day,
I hear lake-water lapping with low sounds by the shore;
While I stand on the roadway or on the pavements gray,
I hear it in the deep heart's core.

WILLIAM BUTLER YEATS.

THE FAIRIES

UP THE airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trooping all together;
Green jacket, red cap,
And white owl's feather!

Down along the rocky shore
Some make their home,
They live on crispy pancakes
Of yellow tide-foam;
Some in the reeds
Of the black mountain-lake,
With frogs for their watch-dogs,
All night awake.

High on the hill-top
The old King sits;
He is now so old and gray
He's nigh lost his wits.

With a bridge of white mist
  Columbkill he crosses,
On his stately journeys
  From Slieveleague to Rosses;
Or going up with music
  On cold starry nights,
To sup with the Queen
  Of the gay Northern Lights.

They stole little Bridget
  For seven years long;
When she came down again
  Her friends were all gone.
They took her lightly back,
  Between the night and morrow,
They thought that she was fast asleep
  But she was dead with sorrow.
They have kept her ever since
  Deep within the lakes,
On a bed of flag-leaves,
  Watching till she wakes.

By the craggy hill-side,
  Through the mosses bare,
They have planted thorn-trees
  For pleasure here and there.
Is any man so daring
  As dig them up in spite,
He shall find their sharpest thorns
  In his bed at night.

Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

WILLIAM ALLINGHAM.

"THE HARP THAT ONCE THROUGH TARA'S HALLS"

THE harp that once through Tara's halls
  The soul of music shed,
Now hangs as mute on Tara's walls,
  As if that soul were fled.—
So sleeps the pride of former days,
  So glory's thrill is o'er,
And hearts, that once beat high for praise,
  Now feel that pulse no more.

No more to chiefs and ladies bright
  The harp of Tara swells;
The chord alone, that breaks at night,
  Its tale of ruin tells.
Thus Freedom now so seldom wakes,
  The only throb she gives,
Is when some heart indignant breaks,
  To show that still she lives.

THOMAS MOORE.

ST. LUKE

Chapter 2

AND it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed.

(And this taxing was first made when Cyrenius was governor of Syria.)

And all went to be taxed, every one into his own city.

And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:)

To be taxed with Mary his espoused wife, being great with child.

And so it was, that, while they were there, the days were accomplished that she should be delivered.

And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

And there were in the same country shepherds

abiding in the field, keeping watch over their flock by night.

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Glory to God in the highest, and on earth peace, good will toward men.

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

And when they had seen it, they made known abroad the saying which was told them concerning this child.

And all they that heard it wondered at those things which were told them by the shepherds.

But Mary kept all these things, and pondered them in her heart.

And the shepherds returned, glorifying and praising God, for all the things that they had heard and seen, as it was told unto them.

And when eight days were accomplished for the circumcising of the child, his name was called JESUS, which was so named of the angel before he was conceived in the womb.

ST. MATTHEW

Chapter 2

Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem,

Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.

When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

And they said unto him, In Bethlehem of Judæa: for thus it is written by the prophet,

And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared.

And he sent them to Bethlehem, and said,

Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

When they saw the star, they rejoiced with exceeding great joy.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

And when they were departed, behold, the angel of the Lord appeareth to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.

When he arose, he took the young child and his mother by night, and departed into Egypt:

And was there until the death of Herod: that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son.

Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in

Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently enquired of the wise men.

Then was fulfilled that which was spoken by Jeremy the prophet, saying,

In Rama was there a voice heard, lamentation, and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not.

But when Herod was dead, behold, an angel of the Lord appeareth in a dream to Joseph in Egypt,

Saying, Arise, and take the young child and his mother, and go into the land of Israel: for they are dead which sought the young child's life.

And he arose, and took the young child and his mother, and came into the land of Israel.

But when he heard that Archelaus did reign in Judæa in the room of his father Herod, he was afraid to go thither; notwithstanding, being warned of God in a dream, he turned aside into the parts of Galilee:

And he came and dwelt in a city called Nazareth: that it might be fulfilled which was spoken by the prophets, He shall be called a Nazarene.

Chapter 5

And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him:

And he opened his mouth, and taught them, saying,

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men.

Ye are the light of the world. A city that is set on an hill cannot be hid.

Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house.

Let your light so shine before men, that they

may see your good works, and glorify your Father which is in heaven.

Think not that I am come to destroy the law, or the prophets: I am not come to destroy, but to fulfil.

For verily I say unto you, Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled.

Whosoever therefore shall break one of these least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven: whosoever shall do and teach them, the same shall be called great in the kingdom of heaven.

For I say unto you, That except your righteousness shall exceed the righteousness of the scribes and Pharisees, ye shall in no case enter into the kingdom of heaven.

Ye have heard that it was said by them of old time, Thou shalt not kill; and whosoever shall kill shall be in danger of the judgment:

But I say unto you, That whosoever is angry with his brother without a cause shall be in danger of the judgment: and whosoever shall say to his brother, Raca, shall be in danger of the council: but whosoever shall say, Thou fool, shall be in danger of hell fire.

Therefore if thou bring thy gift to the altar, and there rememberest that thy brother hath ought against thee;

Leave there thy gift before the altar, and go thy way; first be reconciled to thy brother, and then come and offer thy gift.

Agree with thine adversary quickly, whiles thou art in the way with him; lest at any time the adversary deliver thee to the judge, and the judge deliver thee to the officer, and thou be cast into prison. ‡

Verily I say unto thee, Thou shalt by no means come out thence, till thou hast paid the uttermost farthing.

Ye have heard that it was said by them of old time, Thou shalt not commit adultery:

But I say unto you, That whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart.

And if thy right eye offend thee, pluck it out, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell.

And if thy right hand offend thee, cut it off, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell.

It hath been said, Whosoever shall put away his wife, let him give her a writing of divorcement:

But I say unto you, That whosoever shall put away his wife, saving for the cause of fornication, causeth her to commit adultery: and whosoever shall marry her that is divorced committeth adultery.

Again, ye have heard that it hath been said by them of old time, Thou shalt not forswear thyself, but shalt perform unto the Lord thine oaths:

But I say unto you, Swear not at all; neither by heaven; for it is God's throne:

Nor by the earth; for it is his footstool: neither by Jerusalem; for it is the city of the great King.

Neither shalt thou swear by thy head, because thou canst not make one hair white or black.

But let your communication be, Yea, yea; Nay, nay: for whatsoever is more than these cometh of evil.

Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth:

But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also.

And if any man will sue thee at the law, and take away thy coat, let him have thy cloak also.

And whosoever shall compel thee to go a mile, go with him twain.

Give to him that asketh thee, and from him that would borrow of thee turn not thou away.

Ye have heard that it hath been said, Thou shalt love thy neighbor, and hate thine enemy.

But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you;

That ye may be the children of your Father which is in heaven: for he maketh his sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust.

For if ye love them which love you, what re-

ward have ye? do not even the publicans the same?

And if ye salute your brethren only, what do ye more than others? do not even the publicans so?

Be ye therefore perfect, even as your Father which is in heaven is perfect.

Take heed that ye do not your alms before men, to be seen of them; otherwise ye have no reward of your Father which is in heaven.

Therefore when thou doest thine alms, do not sound a trumpet before thee, as the hypocrites do in the synagogues and in the streets, that they may have glory of men. Verily I say unto you, They have their reward.

But when thou doest alms, let not thy left hand know what thy right hand doeth:

That thine alms may be in secret: and thy Father which seeth in secret himself shall reward thee openly.

And when thou prayest, thou shalt not be as the hypocrites are: for they love to pray standing in the synagogues and in the corners of the streets, that they may be seen of men. Verily I say unto you, They have their reward.

But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly.

But when ye pray, use not vain repetitions, as the heathen do: for they think that they shall be heard for their much speaking.

Be not ye therefore like unto them: for your Father knoweth what things ye have need of, before ye ask him.

After this manner therefore pray ye: Our Father which art in heaven, Hallowed be thy name.

Thy kingdom come. Thy will be done in earth, as it is in heaven.

Give us this day our daily bread.

And forgive us our debts, as we forgive our debtors.

And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.

For if ye forgive men their trespasses, your heavenly Father will also forgive you:

But if ye forgive not men their trespasses, neither will your Father forgive your trespasses.

Moreover when ye fast, be not, as the hypocrites, of a sad countenance: for they disfigure their faces, that they may appear unto men to fast. Verily I say unto you, They have their reward.

But thou, when thou fastest, anoint thine head, and wash thy face:

That thou appear not unto men to fast, but unto thy Father which is in secret: and thy Father, which seeth in secret, shall reward thee openly.

Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal: But lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal.

For where your treasure is, there will your heart be also.

The light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light.

But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness!

No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon.

Therefore I say unto you, Take no thought for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on. Is not the life more than meat, and the body than raiment?

Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them. Are ye not much better than they?

Which of you by taking thought can add one cubit unto his stature?

And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin:

And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these.

Wherefore, if God so clothe the grass of the field, which to-day is, and to-morrow is cast into the oven, shall he not much more clothe you, O ye of little faith?

Therefore take no thought, saying, What shall we eat? or, What shall we drink? or, Wherewithal shall we be clothed?

(For after all these things do the Gentiles seek:) for your heavenly Father knoweth that ye have need of all these things.

But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you.

Take therefore no thought for the morrow: for the morrow shall take thought for the things of itself. Sufficient unto the day is the evil thereof.

Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again.

And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?

Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye; and, behold, a beam is in thine own eye?

Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye.

Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you.

Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you:

For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened.

Or what man is there of you, whom if his son ask bread, will he give him a stone?

Or if he ask a fish, will he give him a serpent?

If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask him?

Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets.

Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat:

Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.

Ye shall know them by their fruits. Do men gather grapes of thorns, or figs of thistles?

Even so every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit.

A good tree cannot bring forth evil fruit, neither *can* a corrupt tree bring forth good fruit.

Every tree that bringeth not forth good fruit is hewn down, and cast into the fire.

Wherefore by their fruits ye shall know them.

Not every one that saith unto me, Lord, Lord,

shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in Heaven.

Many will say to me in that day, Lord, Lord, have we not prophesied in thy name? and in thy name have cast out devils? and in thy name done many wonderful works?

And then will I profess unto them, I never knew you: depart from me, ye that work iniquity.

Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.

And it came to pass, when Jesus had ended these sayings, the people were astonished at his doctrine:

For he taught them as one having authority, and not as the scribes.

I. CORINTHIANS

Chapter 13

THOUGH I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Charity suffereth long and is kind; charity envieth not; charity vaunteth not itself, is not puffed up,

Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;

Rejoiceth not in iniquity, but rejoiceth in the truth;

Beareth all things, believeth all things, hopeth all things, endureth all things.

Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

For we know in part, and we prophesy in part.

But when that which is perfect is come, then that which is in part shall be done away.

When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

And now abideth faith, hope, charity, these three; but the greatest of these is charity.

THE CONQUEST OF FEAR*

MY OWN life followed what I assume to be the usual course, though in saying this I am anxious not to give an exaggerated impression. It was the usual course, not an unusual one. "There's always something" came to be a common mental phrase, and the something was, as a rule, not cheering. Neither, as a rule, was it terrible. It was just *something*—a sense of the carking hanging over life, and now and then turning to a real mischance or a heartache.

It strikes me as strange, on looking back, that so little attempt was made to combat fear by religion. In fact, as far as I know, little attempt was made to combat fear in any way. One's attention was not called to it otherwise than as a wholly inevitable state. You were born subject to fear as you were born subject to death, and that was an end of it.

Brought up in an atmosphere in which religion was our main preoccupation, I cannot recall ever hearing it appealed to as a counter-agent to this most persistent enemy of man. In dealing with

*From the book of the same name.

your daily dreads you simply counted God out. Either He had nothing to do with them or He brought them upon you. In any case, His intervention on your behalf was not supposed to be in this world, and to look for rewards from Him here and now was considered a form of impiety. You were to be willing to serve God for naught; after which unexpected favors might be accorded you, but you were to hope for nothing as a right. I do not say that this is what I was taught; it was what I understood; but to the best of my memory it was the general understanding round about me. In my fight against fear, in as far as I made one, God was for many years of no help to me, or of no help of which I was aware. I shall return to the point later in telling how I came to "discover God" for myself, but not quite the same God, or not quite the same concept of God, which my youthful mind had supposed to be the only one.

At the same time it was to a small detail in my religious training—or to be more exact in the explanation of the Bible given me as a boy—that I harked back when it became plain to me that either I must conquer fear or fear must conquer me. Having fallen into my mind like a seed, it lay for well on to thirty years with no sign of germination, till that "need," of which I shall have more to say presently, called it into life.

Let me state in a few words how the need made itself pressing.

It was, as life goes, a tolerably dark hour. I was on the borderland between young manhood

and early middle age. For some years I had been losing my sight, on top of which came one of those troubles with the thyroid gland which medical science still finds obscure. For reasons which I need not go into, I was spending an autumn at Versailles in France, unoccupied and alone.

If you know Versailles, you know that it combines all that civilization has to offer of beauty, magnificence, and mournfulness. A day's visit from Paris will give you an inkling of this, but only an inkling. To get it all you must live there, to be interpenetrated by its glory of decay. It is always the autumn of the spirit at Versailles, even in summer, even in spring; but in the autumn of the year the autumnal emotion of the soul is poignant beyond expression. Sad gardens stretch into sad parks; sad parks into storied and haunting forests. Long avenues lead to forgotten châteaux mellowing into ruin. Ghostly white statues astonish you far in the depths of woods where the wild things are now the most frequent visitors. A Temple of Love—pillared, Corinthian, lovely—lost in a glade to which lovers have probably not come in a hundred years—will remind you that there were once happy people where now the friendliest sound is that of the wood-chopper's axe or the horn of some far-away hunt. All the old tales of passion, ambition, feud, hatred, violence, lust, and intrigue are softened here to an aching sense of pity. At night you will hear the castle clock, which is said never once to have failed to strike the hour since Louis the Four-

teenth put it in its place, tolling away your life as it has tolled away epochs.

Amid these surroundings a man ill, lonely, threatened with blindness, can easily feel what I may call the spiritual challenge of the ages. He must either be strong and rule; or he must be weak and go down. He must get the dominion over circumstance, or circumstance must get the dominion over him. To be merely knocked about by fate and submit to it, even in the cast of seemingly inevitable physical infirmity, began to strike me as unworthy of a man.

It is one thing, however, to feel the impulse to get up and do something, and another to see what you can get up and do. For a time the specter of fear had me in its power. The physical facts couldn't be denied, and beyond the physical facts I could discern nothing. It was conceivable that one might react against a mental condition; but to react against a mysterious malady coupled with possibly approaching blindness was hardly to be thought of. When one added one's incapacity to work and earn a living, with all that that implies, it seemed as if it would take the faith that moves mountains to throw off the weight oppressing me. It is true that, to move mountains, you only need faith as a grain of mustard seed, but, as far as one can judge, not many of us have that much.

It was then that my mind went back all of a sudden to the kernel planted so many years before, in my island home, in the Gulf of St. Law-

rence. If I become prolix over this, it is only that I want to show how often it happens to parents, teachers, and others who deal with children, to throw out a thought which, after lying dormant for years, will become a factor in the life. Had it not been for the few words spoken then I should not, as far as I can see, now have such mastery over self as I have since attained—not very much—but I should not be writing these lines.

My boyhood was placed in the times when Darwin's "Origin of Species" and "Descent of Man" had thrown the scientific and religious worlds into convulsion. The struggle between the old ideas and the new calls for no more than a reference here; but the teacher to whom I owe most was one who, while valuing the old, saw only an enrichment in the new, explaining the Bible in that spirit. So it happened that he spoke one day of the extraordinary ingenuity of the life-principle which somehow came to the earth, in adapting itself to perpetually new conditions.

Nothing defeated it. For millions of years it was threatened by climatic changes, by the lack of food, by the ferocity of fellow creatures. Heat, cold, flood, drought, earthquake, and volcanic eruption were forever against it. Struggling from stage to stage upward from the slime a new danger was always to it a new incentive to finding a new resource.

Pursued through the water, it sought the land. Pursued on the land, it sought the air. Pursued in the air, it developed fleetness of wing, and in

fleetness of wing a capacity for soaring, circling, balancing, dipping, and swinging on itself of which the grace must not blind us to the marvelous power of invention.

In other words, the impulses leading to the origin of species proclaim a resourcefulness on the part of what we call life which we have every reason to think inexhaustible. Whatever the Fount of Being from which the life-principle first came into the waters of our earth there is no question but that with it came a conquest-principle as well. Had it been possible to exterminate the life-principle it would never have gone further than the age which saw the extinction of the great reptiles. The great reptiles went, but the life-principle stayed on, with the ability to assume, within our limited observation, all the forms between the bacillus and the elephant, while as to what lies beyond our observation the possibilities are infinite.

Long before it works up to man we see this amazing force stemming an uncountable number of attacks, and meeting ruinous conditions with daring contrivances. For one kind of danger it develops a shell, for another a sting, for another a poison, for another a protective coloration. To breathe in the sea it puts forth gills, and makes lungs for itself when stranded on the land. In glacial cold it finds the means of growing fur; when heat and cold assail it by turns it packs itself with feathers; when climates become temperate it produces hair. For the creature which keeps to the

water it webs the foot; for that which takes to the trees it makes the toes prehensile; for the one which learns to stand erect and run along the ground it flattens the sole, making it steady and supporting. To resist, to survive, to win through, is the end to which the life-principle sets itself with such singleness of aim as to unfold a wealth of potentiality astounding to us in looking backward.

This was the idea which came back to me that autumn at Versailles, and from which in the course of time I drew my conclusions.

Briefly, those conclusions were to the effect that as individuals we need difficulties to overcome, and that fear is a stimulus to overcoming them. Otherwise expressed, fear loses much of its fearfulness when we see it as the summons to putting forth new energies. Unless we were conscious of the energies such a call would not reach us. The creatures preceding man could have felt no misgiving, since they lacked the imagination essential to a dread. Such fear as they were equal to must have seized them in paroxysms of terror when calamities threatened to overwhelm them. If they made good their escape no trace of the fear remained behind, the brain having little or no power of retention. We may take it for granted that the pterodactyl and the trachodon had none of the foreboding based on experience which destroys the peace of man.

Fear, as we understand it, was in itself a signal of advance. It could only have begun with the exercise of reason. Arrived at the rudiments of

memory the creature must have been able to perceive, however dimly, that the thing which had happened might happen again. Adding the first stirrings of imagination he must have constructed possible events in which the danger would come from the same causes as before. With the faculties to remember, to reason, and to imagine all at work we reach the first stages of man.

Man was born into fear in that he was born into a world of which most of the energies were set against him. He was a lone thing fighting his own battle. The instinct for association which made the mammals different from other animals didn't help him much, since association did not bring mutual help as a matter of course, and never has done so. A man could count on no one but himself. Not only were prodigious natural forces always menacing him with destruction; not only was the beast his enemy and he the enemy of the beast; but his hand was against his fellowman and his fellowman's hand against him. This mutual hostility followed men in their first groupings into communities, and only to a degree have we lived it down in the twentieth century.

Perhaps this conviction that a man's strength lay in standing single-handed against circumstance was the first small discovery I made in my own fight with fear. Looking back on the developments which had brought man into the world I saw a marvelous power of getting round difficulties when you couldn't cut through them.

Just as a river which cannot flow over a rock can glide about its feet and turn it into a picturesque promontory, so I recognized in myself an inborn human faculty for "side stepping" that which blocked my way, when I couldn't break it down.

I left Versailles with just that much to the good —a perception that the ages had bequeathed me a store of abilities which I was allowing to lie latent. Moving into Paris, to more cheerful surroundings, I took up again the writing of the book I had abandoned more than a year previously. After long seclusion I began to see a few people, finding them responsive and welcoming. My object in stating these unimportant details is merely to show that in proportion as I ceased to show fear the life-principle hastened to my aid. Little by little I came to the belief that the world about me was a system of coöperative friendliness, and that it was my part to use it in that way.

To use it in that way was not easy. I was so accustomed to the thought of Nature as a complex of self-seeking cruelties, the strong preying on the weak, and the weak defenceless, that the mere idea of its containing a ruling coöperative principle seemed at times far-fetched. To the common opinion of the day, my own included, the conception of a universe that would come to a man's aid the minute a man came to his own was too much like a fairy tale. It may indeed be a fairy tale. All I know is that in my own case it is the way in which it seems to have worked. I think I have

caught a glimpse of a constructive use for that which I had previously thought of as only destructive and terrible.

This is what I mean. The life-principle having, through unknown millions of years, developed the conquest-principle by meeting difficulties and overcoming them, the difficulties had a value. To man, especially, the menace of Nature, the ferocity of the beast, and the enmity of his fellow-man furnished the incentive to his upward climb. Had all been easy he would have stayed where he was. He would never have called mental power to his physical aid, nor appealed to spiritual faculties when the mental fell short of his requirements. Spurred on by a necessity which grew more urgent in proportion as the life-principle widened its scope, the conquest-principle became an impulse which would brook no denying. Man grew by it; but the fact remains that he would not have grown had there been nothing for him to struggle with.

To me it seems basic to the getting rid of fear to know that our trials, of whatever nature, are not motiveless. In our present stage of development we could hardly do without them. So often looking like mere ugly excrescences on life, they are in reality the branches by which we catch on and climb. They are not obstacles to happiness for the reason that the only satisfying happiness we are equal to as yet is that of wrestling with the difficult and overcoming it. Every call of duty has its place in this ideal, every irksome job, every wearisome responsibility. The fact that

we are not always aware of it in no way annuls the other fact that it is so. Boredom, monotony, drudgery, bereavement, loneliness, all the clamor of unsatisfied ambitions and aching sensibilities, have their share in this divine yearning of the spirit to grasp what as yet is beyond its reach. All of that hacking of the man to fit the job rather than the shaping of the job to fit the man, which is, I imagine, the source of most of the discontent on earth, has its place here, as well as the hundreds of things we shouldn't do if we were not compelled to. Whatever summons us to conflict summons us to life, and life, as we learn from a glance at the past, never shirks the challenge.

It never shirks the challenge, and, what is more it never fails to find the expedient by which the new demand is to be satisfied. To the conquest of fear that plank must be foundational. As far as we can learn there never was an emergency yet which the life-principle was not equipped to meet. When all existing methods had been used up it invented new ones; when seemingly at the end of its new resources it was only beginning to go on again.

The deduction I make is this, that a law which was operative on such a scale before man had come into the world at all must be still more effective now that we can help to carry it out. The life-principle is not less ingenious than it ever was, while the conquest-principle must have widely expanded. It is an axiom in all progress that the more we conquer the more easily we conquer. We form a habit of conquering as insistent as any

other habit. Victory becomes, to some degree, a state of mind. Knowing ourselves superior to the anxieties, troubles, and worries which obsess us, we *are* superior. It is a question of attitude in confronting them. It is more mental than it is material. To be in harmony with the life-principle and the conquest-principle is to be in harmony with power; and to be in harmony with power is to be strong as a matter of course.

The individual is thus at liberty to say: "The force which never failed before is not likely to fail in my case. The fertility of resource which circumvented every kind of obstacle to make me what I am—a vertebrate, breathing, walking, thinking entity, capable of some creative expression of my own—will probably not fall short now that I have immediate use for it. Of what I get from the past, prehistoric and historic, perhaps the most subtle distillation is the fact that so far is the life-principle from balking at need, need is essential to its activity. Where there is no need it seems to be quiescent; where there is something to be met, contended with, and overcome, it is furiously 'on the job.' That life-principle is my principle. It is the seed from which I spring. It is my blood, my breath, my brain. I cannot cut myself off from it; it cannot cut itself off from me. Having formed the mastodon to meet one set of needs and the butterfly to meet another, it will form something to meet mine, even if something altogether new. The new—or what seems new to me—is apparently the medium in which it is most

at home. It repeats itself never—not in two rosebuds, not in two snowflakes. Who am I that I should be overlooked by it, or miss being made the expression of its infinite energies?"

What this reasoning did for me from the start was to give me a new attitude toward the multifold activity we call life. I saw it as containing a principle that would work with me if I could work with it. My working with it was the main point, since *it* was working with me always. Exactly what that principle was I could not at the time have said; I merely recognized it as being there.

The method of working with it was simple in idea, however difficult in practice. It was a question of my own orientation. I had to get mentally into harmony with the people and conditions I found about me. I was not to distrust them; still less was I to run away from them. I was to make a parable of my childish experience with the Skye terrier, assuming that life was organized to do me good. I remembered how many times the Bible begins some bit of pleading or injunction with the words, "Fear not." Other similar appeals came back to me. "Say to them that are of a fearful heart, Be strong! fear not."[1] "Quit yourselves like men; be strong."[2] "O man greatly beloved, fear not! Peace be unto thee! Be strong, yea, be strong!"[3] When, at

[1] The Book of Isaiah.
[2] First Book of Samuel.
[3] Book of Daniel.

some occasional test, dismay or self-pity took hold of me, I formed a habit of saying to myself, in our expressive American idiom: "This is your special stunt. It's up to you to do this thing just as if you had all the facilities. Go at it boldly, and you'll find unexpected forces closing round you and coming to your aid."

Which is just what I did find. To an amazing degree people were friendly, while conditions became easier. Fear diminished because I had fewer things to be afraid of. Having fewer things to be afraid of my mind was clearer for work. Work becoming not only more of a resource but more remunerative as well, all life grew brighter. Fear was not overcome; I had only made a more or less hesitating stand against it; but even from doing that I got positive results.

BASIL KING.

THE CASTAWAY*

HAD I continued in the station I was now in, I had room for all the happy things to have yet befallen me for which my father so earnestly recommended a quiet, retired life, and of which he had so sensibly described the middle station of life to be full. But other things attended me, and I was still to be the wilful agent of all my own miseries, and particularly to increase my fault and double the reflections upon myself, which in my future sorrows I should have leisure to make. All these miscarriages were procured by my apparent obstinate adherence to my foolish inclinations of wandering abroad, and pursuing that inclination in contradiction to the clearest views of doing myself good in a fair and plain pursuit of those prospects and those measures of life which Nature and Providence concurred to present me with and to make my duty.

As I had once done thus in my breaking away from my parents, so I could not be content now, but I must go and leave the happy view I had of being a rich and thriving man in my new plantation, only to pursue a rash and immoderate desire

*From "Robinson Crusoe."

of rising faster than the nature of the thing admitted; and thus I cast myself down again into the deepest gulf of human misery that ever man fell into, or perhaps could be consistent with life and a state of health in the world.

To come, then, by the just degrees to the particulars of this part of my story. You may suppose that having now lived almost four years in the Brazils, and beginning to thrive and prosper very well upon my plantation, I had not only learned the language, but had contracted acquaintance and friendship among my fellow planters, as well as among the merchants at St. Salvador, which was our port, and that in my discourses among them I had frequently given them an account of my two voyages to the coast of Guinea, the manner of trading with the negroes there, and how easy it was to purchase upon the coast for trifles—such as beads, toys, knives, scissors, hatchets, bits of glass, and the like—not only gold-dust, Guinea grains, elephants' teeth, etc., but negroes, for the service of the Brazils, in great numbers.

They listened always very attentively to my discourses on these heads, but especially to that part which related to the buying of negroes; which was a trade, at that time, not only not far entered into, but, as far as it was, had been carried on by the *assiento*, or permission, of the kings of Spain and Portugal, and engrossed in the public, so that few negroes were bought, and those excessive dear.

It happened, being in company with some merchants and planters of my acquaintance, and talking of those things very earnestly, three of them came to me the next morning, and told me they had been musing very much upon what I had discoursed with them of, the last night, and they came to make a secret proposal to me. And after enjoining me secrecy, they told me that they had a mind to fit out a ship to go to Guinea; that they had all plantations as well as I, and were straitened for nothing so much as servants; that as it was a trade that could not be carried on because they could not publicly sell the negroes when they came home, so they desired to make but one voyage, to bring the negroes on shore privately, and divide them among their own plantations; and, in a word, the question was, whether I would go their supercargo in the ship, to manage the trading part upon the coast of Guinea. And they offered me that I should have my equal share of the negroes without providing any part of the stock.

This was a fair proposal, it must be confessed, had it been made to any one that had had not a settlement and plantation of his own to look after, which was in a fair way of coming to be very considerable, and with a good stock upon it. But for me, that was thus entered and established, and had nothing to do but go on as I had begun, for three or four years more, and to have sent for the other hundred pounds from England; and who, in that time, and with that little addition, could

scarce have failed of being worth three or four thousand pounds sterling, and that increasing too —for me to think of such a voyage, was the most preposterous thing that ever man, in such circumstances, could be guilty of.

But I, that was born to be my own destroyer, could no more resist the offer than I could restrain my first rambling designs, when my father's good counsel was lost upon me. In a word, I told them I would go with all my heart, if they would undertake to look after my plantation in my absence, and would dispose of it to such as I should direct if I miscarried. This they all engaged to do, and entered into writings of covenants to do so; and I made a formal will, disposing of my plantation and effects, in case of my death; making the captain of the ship that had saved my life as before, my universal heir, but obliging him to dispose of my effects as I had directed in my will, one half of the produce being to himself, and the other to be shipped to England.

In short, I took all possible caution to preserve my effects, and keep up my plantation. Had I used half as much prudence to have looked into my own interest, and have made a judgment of what I ought to have done and not to have done, I had certainly never gone away from so prosperous an undertaking, leaving all the probable views of a thriving circumstance, and gone upon a voyage to sea, attended with all its common hazards, to say nothing of the reasons I had to expect particular misfortune to myself.

But I was hurried on, and obeyed blindly the dictates of my fancy rather than my reason. And accordingly, the ship being fitted out, and the cargo furnished, and all things done as by agreement by my partners in the voyage, I went on board in an evil hour, the [first] of [September 1659], being the same day eight year that I went from my father and mother at Hull, in order to act the rebel to their authority, and the fool to my own interest.

Our ship was about 120 tons burthen; carried six guns and fourteen men, besides the master, his boy, and myself. We had on board no large cargo of goods, except of such toys as were fit for our trade with the negroes—such as beads, bits of glass, shells, and odd trifles, especially little looking-glasses, knives, scissors, hatchets, and the like.

The same day I went on board we set sail, standing away to the northward upon our own coast, with design to stretch over for the African coast, when they came about ten or twelve degrees of northern latitude; which, it seems, was the manner of their course in those days. We had very good weather, only excessive hot, all the way upon our own coast, till we came the height of Cape St. Augustino; from whence, keeping farther off at sea, we lost sight of land, and steered as if we were bound for the isle Fernando de Noronha, holding our course N. E. by N., and leaving those isles on the east. In this course we passed the line in about twelve days' time, and were, by our last observation, in 7° 22′ northern latitude, when

a violent tornado, or hurricane, took us quite out of our knowledge. It began from the south-east, came about to the north-west, and then settled into the north-east, from whence it blew in such a terrible manner, that for twelve days together we could do nothing but drive, and, scudding away before it, let it carry us wherever fate and the fury of the winds directed; and during these twelve days, I need not say that I expected every day to be swallowed up; nor, indeed, did any in the ship expect to save their lives.

In this distress we had, besides the terror of the storm, one of our men died of the calenture, and one man and the boy washed overboard. About the twelfth day, the weather abating a little, the master made an observation as well as he could, and found that he was in about 11 degrees north latitude, but that he was 22 degrees of longitude difference west from Cape St. Augustino; so that he found he was gotten upon the coast of Guiana, or the north part of Brazil, beyond the river Amazon, toward that of the river Orinoco, commonly called the Great River, and began to consult with me what course he should take, for the ship was leaky and very much disabled, and he was going directly back to the coast of Brazil.

I was positively against that; and looking over the charts of the sea-coast of America with him, we concluded there was no inhabited country for us to have recourse to till we came within the circle of the Caribbee Islands, and therefore re-

solved to stand away for Barbadoes; which by keeping off at sea, to avoid the indraft of the Bay or Gulf of Mexico, we might easily perform, as we hoped, in about fifteen days' sail; whereas we could not possibly make our voyage to the coast of Africa without some assistance, both to our ship and to ourselves.

With this design we changed our course, and steered away N. W. by W. in order to reach some of our English islands, where I hoped for relief; but our voyage was otherwise determined; for being in the latitude of 12 degrees 18 minutes a second storm came upon us, which carried us away with the same impetuosity westward, and drove us so out of the very way of all human commerce, that had all our lives been saved, as to the sea, we were rather in danger of being devoured by savages than ever returning to our own country.

In this distress, the wind still blowing very hard, one of our men early in the morning cried out, "Land!" and we had no sooner ran out of the cabin to look out, in hopes of seeing whereabouts in the world we were, but the ship struck upon a sand, and in a moment, her motion being so stopped, the sea broke over her in such a manner, that we expected we should all have perished immediately; and we were immediately driven into our close quarters, to shelter us from the very foam and spray of the sea.

It is not easy for any one, who has not been in the like condition, to describe or conceive the consternation of men in such circumstances. We

knew nothing where we were, or upon what land it was we were driven, whether an island or the main, whether inhabited or not inhabited; and as the rage of the wind was still great, though rather less than at first, we could not so much as hope to have the ship hold many minutes without breaking in pieces, unless the winds, by a kind of miracle, should turn immediately about. In a word, we sat looking one upon another, and expecting death every moment, and every man acting accordingly, as preparing for another world; for there was little or nothing more for us to do in this. That which was our present comfort, and all the comfort we had, was that, contrary to our expectation, the ship did not break yet, and that the master said the wind began to abate.

Now, though we thought that the wind did a little abate, yet the ship having thus struck upon the sand, and sticking too fast for us to expect her getting off, we were in a dreadful condition indeed, and had nothing to do but to think of saving our lives as well as we could. We had a boat at our stern just before the storm, but she was first staved by dashing against the ship's rudder, and in the next place, she broke away, and either sunk, or was driven off to sea, so there was no hope from her. We had another boat on board, but how to get off into the sea was a doubtful thing. However, there was no room to debate, for we fancied the ship would break in pieces every minute, and some told us she was actually broken already.

In this distress, the mate of our vessel lays hold of the boat, and with the help of the rest of the men they got her slung over the ship's side; and getting all into her, let go, and committed ourselves, being eleven in number, to God's mercy, and the wild sea; for though the storm was abated considerably, yet the sea went dreadful high upon the shore, and might well be called *den wild zee*, as the Dutch call the sea in a storm.

And now our case was very dismal indeed, for we all saw plainly that the sea went so high, that the boat could not live, and that we should be inevitably drowned. As to making sail, we had none; nor, if we had, could we have done anything with it: so we worked at the oar toward the land, though with heavy hearts, like men going to execution; for we all knew that when the boat came nearer the shore she would be dashed in a thousand pieces by the breach of the sea. However, we committed our souls to God in the most earnest manner; and the wind driving us toward the shore, we hastened our destruction with our own hands, pulling as well as we could toward land.

What the shore was, whether rock or sand, whether steep or shoal, we knew not; the only hope that could rationally give us the least shadow of expectation was, if we might happen into some bay or gulf, or the mouth of some river, where by great chance we might have run our boat in, or got under the lee of the land, and perhaps made smooth water. But there was nothing of

this appeared; but as we made nearer and nearer the shore, the land looked more frightful than the sea.

After we had rowed, or rather driven, about a league and a half, as we reckoned it, a raging wave, mountain-like, came rolling astern of us, and plainly bade us expect the *coup de grâce.* In a word, it took us with such a fury, that it overset the boat at once; and separating us, as well from the boat as from one another, gave us not time hardly to say, "O God!" for we were all swallowed up in a moment.

Nothing can describe the confusion of thought which I felt when I sunk into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on toward the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected, I got upon my feet, and endeavored to make on toward the land as fast as I could, before another wave should return and take me up again. But I soon found it was impossible to avoid it; for I saw the sea come after me as high as a great hill, and as furious as an enemy, which I had no means or strength to contend with. My business was to hold my breath, and raise myself upon the water, if I could; and so by swimming, to preserve my breathing, and pilot

myself toward the shore, if possible; my greatest concern now being, that the sea, as it would carry me a great way toward the shore when it came on, might not carry me back again with it when it gave back toward the sea.

The wave that came upon me again, buried me at once 20 or 30 feet deep in its own body, and I could feel myself carried with a mighty force and swiftness toward the shore a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water; and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the water went from me, and then took to my heels and ran with what strength I had farther toward the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again, and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.

The last time of these two had well near been fatal to me; for the sea, having hurried me along

as before, landed me, or rather dashed me, against a piece of a rock, and that with such force, as it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body, and had it returned again immediately, I must have been strangled in the water. But I recovered a little before the return of the waves, and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back. Now as the waves were not as high as at first, being near land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, yet did not so swallow me up as to carry me away, and the next run I took I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore, and sat me down upon the grass, free from danger, and quite out of the reach of the water.

I was now landed, and safe on shore, and began to look up and thank God that my life was saved in a case wherein there was some minutes before scarce any room to hope. I believe it is impossible to express to the life what the ecstasies and transports of the soul are when it is so saved, as I may say, out of the very grave; and I do not wonder now at that custom, namely, that when a malefactor, who has the halter about his neck, is tied up, and just going to be turned off, and

has a reprieve brought to him—I say, I do not wonder that they bring a surgeon with it, to let him blood that very moment they tell him of it, that the surprise may not drive the animal spirits from the heart and overwhelm him:

"For sudden joys, like griefs, confound at first."

I walked about on the shore, lifting up my hands, and my whole being, as I may say, wrapt up in the contemplation of my deliverance, making a thousand gestures and motions which I cannot describe, reflecting upon all my comrades that were drowned, and that there should not be one soul saved but myself; for, as for them, I never saw them afterward, or any sign of them, except three of their hats, one cap, and two shoes that were not fellows.

I cast my eyes to the stranded vessel, when the breach and froth of the sea being so big, I could hardly see it, it lay so far off, and considered, Lord! how was it possible I could get on shore?

After I had solaced my mind with the comfortable part of my condition, I began to look round me to see what kind of place I was in, and what was next to be done, and I soon found my comfort abate, and that, in a word, I had a dreadful deliverance; for I was wet, had no clothes to shift me, nor anything either to eat or drink to comfort me, neither did I see any prospect before me but that of perishing with hunger, or being devoured by wild beasts; and that which was particularly afflicting to me was, that I had no weapon either

to hunt and kill any creature for my sustenance, or to defend myself against any other creature that might desire to kill me for theirs. In a word, I had nothing about me but a knife, a tobacco-pipe, and a little tobacco in a box. This was all my provision; and this threw me into terrible agonies of mind, that for a while I ran about like a madman. Night coming upon me, I began, with a heavy heart, to consider what would be my lot if there were any ravenous beasts in that country, seeing at night they always come abroad for their prey.

All the remedy that offered to my thoughts at that time was, to get up into a thick bushy tree like a fir, but thorny, which grew near me, and where I resolved to sit all night, and consider the next day what death I should die, for as yet I saw no prospect of life. I walked about a furlong from the shore, to see if I could find any fresh water to drink, which I did, to my great joy; and having drank, and put a little tobacco in my mouth to prevent hunger, I went to the tree, and getting up into it, endeavored to place myself so, as that if I should sleep I might not fall; and having cut me a short stick, like a truncheon, for my defence, I took up my lodging, and having been excessively fatigued, I fell fast asleep, and slept as comfortably as, I believe, few could have done in my condition, and found myself the most refreshed with it that I think I ever was on such an occasion.

DANIEL DEFOE.

ACCORDING to one mode of regarding those two classes of mental action, which are called reason and imagination, the former may be considered as mind contemplating the relations borne by one thought to another, however produced; and the latter, as mind acting upon those thoughts so as to colour them with its own light, and composing from them, as from elements, other thoughts, each containing within itself the principle of its own integrity. The one is the τὸ ποιειν, or the principles of synthesis, and has for its object those forms which are common to universal nature and existence itself; the other is the τό λοιζειν, or principle of analysis, and its action regards the relations of things simply as relations; considering thoughts, not in their integral unity, but as the algebraical representations which conduct to certain general results. Reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole. Reason respects the differences, and imagination the similitudes of things. Reason is to the imagination as the instrument to the

agent, as the body to the spirit, as the shadow to the substance.

Poetry, in a general sense, may be defined to be "the expression of the imagination": and poetry is connate with the origin of man. Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an æolian lyre, which move it by their motion to ever-changing melody. But there is a principle within the human being, and perhaps within all sentient being, which acts otherwise than in a lyre, and produces not melody alone, but harmony, by an internal adjustment of the sounds and motions thus excited to the impressions which excite them. It is as if the lyre could accommodate its chords to the motions of that which strikes them, in a determined proportion of sound; even as the musician can accommodate his voice to the sound of the lyre. A child at play by itself will express its delight by its voice and motions; and every inflexion of tone and gesture will bear exact relation to a corresponding antitype in the pleasurable impressions which awakened it; it will be the reflected image of that impression; and as the lyre trembles and sounds after the wind has died away, so the child seeks, by prolonging in its voice and motions the duration of the effect, to prolong also a consciousness of the cause. In relation to the objects which delight a child, these expressions are what poetry is to higher objects. The savage (for the savage is to ages

what the child is to years) expresses the emotions produced in him by surrounding objects in a similar manner; and language and gesture, together with plastic or pictorial imitation, become the image of the combined effect of those objects and his apprehension of them. Man in society, with all his passions and his pleasures, next becomes the object of the passions and pleasures of man; an additional class of emotions produces an augmented treasure of expression; and language, gesture, and the imitative arts become at once the representation and the medium, the pencil and the picture, the chisel and the statue, the chord and the harmony. The social sympathies, or those laws from which as from its elements society results, begin to develop themselves from the moment that two human beings coexist; the future is contained within the present as the plant within the seed; and equality, diversity, unity, contrast, mutual dependence, become the principles alone capable of affording the motives according to which the will of a social being is determined to action, inasmuch as he is social; and constitute pleasure in sensation, virtue in sentiment, beauty in art, truth in reasoning, and love in the intercourse of kind. Hence men, even in the infancy of society, observe a certain order in their words and actions, distinct from that of the objects and the impressions represented by them, all expressions being subject to the laws of that from which it proceeds. But let us dismiss those more general considerations which

might involve an inquiry into the principles of society itself, and restrict our view to the manner in which the imagination is expressed upon its forms.

In the youth of the world, men dance and sing and imitate natural objects, observing in these actions, as in all others, a certain rhythm or order. And, although all men observe a similar, they observe not the same order, in the motions of the dance, in the melody of the song, in the combinations of language, in the series of their imitations of natural objects. For there is a certain order or rhythm belonging to each of these classes of mimetic representation, from which the hearer and the spectator receive an intenser and purer pleasure than from any other: the sense of an approximation to this order has been called taste by modern writers. Every man in the infancy of art, observes an order which approximates more or less closely to that from which this highest delight results: but the diversity is not sufficiently marked, as that its gradations should be sensible, except in those instances where the predominance of this faculty of approximation to the beautiful (for so we may be permitted to name the relation between this highest pleasure and its cause) is very great. Those in whom it exists to excess are poets, in the most universal sense of the word; and the pleasure resulting from the manner in which they express the influence of society or nature upon their own minds, communicates itself to others, and gathers a sort of reduplication

from the community. Their language is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until words, which represent them, become, through time, signs for portions or classes of thought, instead of pictures of integral thoughts; and then, if no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the nobler purposes of human intercourse. These similitudes or relations are finely said by Bacon to be "the same footsteps of nature impressed upon the various subjects of the world";—and he considers the faculty which perceives them as the storehouse of axioms common to all knowledge. In the infancy of society every author is necessarily a poet, because language itself is poetry; and to be a poet is to apprehend the true and the beautiful, in a word, the good which exists in the relation subsisting, first between existence and perception, and secondly between perception and expression. Every original language near to its source is in itself the chaos of a cyclic poem: the copiousness of lexicography and the distinctions of grammar are the works of a later age, and are merely the catalogue and the form of the creations of poetry.

But poets, or those who imagine and express this indestructible order, are not only the authors of language, and of music of the dance, and architecture, and statuary, and painting; they are the institutors of laws and the founders of civil so-

ciety, and the inventors of the arts of life, and the teachers, who draw into a certain propinquity with the beautiful and the true, that partial apprehension of the agencies of the invisible world which is called religion. Hence all original religions are allegorical or susceptible of allegory, and, like Janus, have a double face of false and true. Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators or prophets: a poet essentially comprises and unites both these characters. For he not only beholds intensely the present as it is, and discovers those laws according to which present things ought to be ordered, but he beholds the future in the present, and his thoughts are the germs of the flower, and the fruit of latest time. Not that I assert poets to be prophets in the gross sense of the word, or that they can foretell the form as surely as they foreknow the spirit of events: such is the pretence of superstition, which would make poetry an attribute of prophecy, rather than prophecy an attribute of poetry. A poet participates in the eternal, the infinite, and the one; as far as relates to his conceptions, time and place and number are not. The grammatical forms which express the moods of time, and the difference of persons, and the distinction of place, are convertible with respect to the highest poetry without injuring it as poetry; and the choruses of Æschylus and the book of Job, and Dante's Paradiso would afford more than any other writings, examples of this fact

if the limits of this essay did not forbid citation. The creations of sculpture, painting, and music are illustrations still more decisive.

Language, colour, form, and religious and civil habits of action, are all the instruments and materials of poetry; they may be called poetry by that figure of speech which considers the effect as a synonym of the cause. But poetry in a more restricted sense expresses those arrangements of language, and especially metrical language, which are created by that imperial faculty, whose throne is curtained within the invisible nature of man. And this springs from the nature itself of language, which is a more direct representation of the actions and passions of our internal being, and is susceptible of more various and delicate combinations, than colour, form, or motion, and is more plastic and obedient to the control of that faculty of which it is the creation. For language is arbitrarily produced by the imagination, and has relation to thoughts alone; but all other materials, instruments, and conditions of art, have relations among each other, which limit and interpose between conception and expression. The former is as a mirror which reflects, the latter as a cloud which enfeebles, the light of which both are mediums of communication. Hence the fame of sculptors, painters, and musicians, although the intrinsic powers of the great masters of these arts may yield in no degree to that of those who have employed language as the hieroglyphic of their thoughts, has never equalled that of poets in the

restricted sense of the term; as two performers of equal skill will produce unequal effects from a guitar and a harp. The fame of legislators and founders of religion, so long as their institutions last, alone seems to exceed that of poets in the restricted sense; but it can scarcely be a question, whether, if we deduct the celebrity which their flattery of the gross opinions of the vulgar usually conciliates, together with that which belonged to them in their higher character of poets, any excess will remain.

We have thus circumscribed the word poetry within the limits of that art which is the most familiar and the most perfect expression of the faculty itself. It is necessary, however, to make the circle still narrower, and to determine the distinction between measured and unmeasured language; for the popular division into prose and verse is inadmissible in accurate philosophy.

Sounds as well as thoughts have relation both between each other and toward that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thought. Hence the language of poets has ever affected a sort of uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence, than the words themselves, without reference to that peculiar order. Hence the vanity of translation; it were as wise to cast a violet into a crucible that you might

discover the formal principle of its colour and odour, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower —and this is the burthen of the curse of Babel.

An observation of the regular mode of the recurrence of harmony in the language of poetical minds, together with its relation to music, produced metre, or a certain system of traditional forms of harmony and language. Yet it is by no means essential that a poet should accommodate his language to this traditional form, so that the harmony, which is its spirit, be observed. The practice is indeed convenient and popular, and to be preferred, especially in such composition as includes much action: but every great poet must inevitably innovate upon the example of his predecessors in the exact structure of his peculiar versification. The distinction between poets and prose-writers is a vulgar error. The distinction between philosophers and poets has been anticipated. Plato was essentially a poet—the truth and splendour of his imagery, and the melody of his language, are the most intense that it is possible to conceive. He rejected the harmony of the epic, dramatic, and lyrical forms, because he sought to kindle a harmony in thoughts divested of shape and action, and he forbore to invent any regular plan of rhythm which would include, under determinate forms, the varied pauses of his style. Cicero sought to imitate the cadence of his periods, but with little success. Bacon was a

poet. His language has a sweet and majestic rhythm, which satisfies the sense, no less than the almost superhuman wisdom of his philosophy satisfies the intellect; it is a strain which distends, and then bursts the circumference of the reader's mind, and pours itself forth together with it into the universal element with which it has perpetual sympathy. All the authors of revolutions in opinion are not only necessarily poets as they are inventors, nor even as their words unveil the permanent analogy of things by images which participate in the life of truth; but as their periods are harmonious and rhythmical, and contain in themselves the elements of verse; being the echo of the eternal music. Nor are those supreme poets, who have employed traditional forms of rhythm on account of the form and action of their subjects, less capable of perceiving and teaching the truth of things, than those who have omitted that form. Shakespeare, Dante, and Milton (to confine ourselves to modern writers), are philosophers of the very loftiest power.

A poem is the very image of life expressed in its eternal truth. There is this difference between a story and a poem, that a story is a catalogue of detached facts, which have no other connexion than time, place, circumstance, cause, and effect; the other is the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the Creator, which is itself the image of all other minds. The one is partial, and applies only to a definite period of

time, and a certain combination of events which can never again recur; the other is universal, and contains within itself the germ of a relation to whatever motives or actions have place in the possible varieties of human nature. Time, which destroys the beauty and the use of the story of particular facts, stripped of the poetry which should invest them, augments that of poetry, and forever develops new and wonderful applications of the eternal truth which it contains. Hence epitomes have been called the moths of just history; they eat out the poetry of it. A story of particular facts is as a mirror which obscures and distorts that which should be beautiful: poetry is a mirror which makes beautiful that which is distorted.

The parts of a composition may be poetical, without the composition as a whole being a poem. A single sentence may be considered as a whole, though it may be found in the midst of a series of unassimilated portions; a single word even may be a spark of inextinguishable thought. And thus all the great historians, Herodotus, Plutarch, Livy, were poets; and although the plan of these writers, especially that of Livy, restrained them from developing this faculty in its highest degree, they made copious and ample amends for their subjection, by filling all the interstices of their subjects with living images.

Having determined what is poetry, and who are poets, let us proceed to estimate its effects upon society.

Poetry is ever accompanied with pleasure: all spirits upon which it falls open themselves to receive the wisdom which is mingled with its delight. In the infancy of the world, neither poets themselves nor their auditors are fully aware of the excellence of poetry: for it acts in a divine and unapprehended manner, beyond and above consciousness; and it is reserved for future generations to contemplate and measure the mighty cause and effect in all the strength and splendour of their union. Even in modern times, no living poet ever arrived at the fulness of his fame; the jury which sits in judgment upon a poet, belonging as he does to all time, must be composed of his peers: it must be empanelled by time from the selectest of the wise of many generations. A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why. The poems of Homer and his contemporaries were the delight of infant Greece; they were the elements of that social system which is the column upon which all succeeding civilization has reposed. Homer embodied the ideal perfection of his age in human character; nor can we doubt that those who read his verses were awakened to an ambition of becoming like to Achilles, Hector, and Ulysses; the truth and beauty of friendship, patriotism, and persevering devotion to an object, were unveiled to their depths in these immortal creations:

the sentiments of the auditors must have been refined and enlarged by a sympathy with such great and lovely impersonations, until from admiring they imitated, and from imitation they identified themselves with the objects of their admiration. Nor let it be objected, that these characters are remote from moral perfection, and that they are by no means to be considered as edifying patterns for general imitation. Every epoch, under names more or less specious, has deified its peculiar errors; Revenge is the naked idol of the worship of a semi-barbarous age; and Self-deceit is the veiled image of unknown evil, before which luxury and satiety lie prostrate. But a poet considers the vices of his contemporaries as the temporary dress in which his creations must be arrayed, and which cover without concealing the eternal proportions of their beauty. An epic or dramatic personage is understood to wear them around his soul, as he may the ancient armour or modern uniform around his body; whilst it is easy to conceive a dress more graceful than either. The beauty of the internal nature cannot be so far concealed by its accidental vesture, but that the spirit of its form shall communicate itself to the very disguise, and indicate the shape it hides from the manner in which it is worn. A majestic form and graceful motions will express themselves through the most barbarous and tasteless costume. Few poets of the highest class have chosen to exhibit the beauty of their conceptions in its naked truth and splen-

dour; and it is doubtful whether the alloy of costume, habit, etc., be not necessary to temper this planetary music for mortal ears.

The whole objection, however, of the immortality of poetry rests upon a misconception of the manner in which poetry acts to produce the moral improvement of man. Ethical science arranges the elements which poetry has created, and propounds schemes and proposes examples of civil and domestic life: nor is it for want of admirable doctrines that men hate, and despise, and censure, and deceive, and subjugate one another. But poetry acts in another and divine manner. It awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them, as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists. The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own.

The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose void for ever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb. A poet therefore would do ill to embody his own conceptions of right and wrong, which are usually those of his place and time, in his poetical creations, which participate in neither. By this assumption of the inferior office of interpreting the effect, in which perhaps after all he might acquit himself but imperfectly, he would resign a glory in the participation of the cause. There was little danger that Homer, or any of the eternal poets, should have so far misunderstood themselves as to have abdicated this throne of their widest dominion. Those in whom the poetical faculty, though great, is less intense, as Euripides, Lucan, Tasso, Spenser, have frequently affected a moral aim, and the effect of their poetry is diminished in exact proportion to the degree in which they compel us to advert to this purpose.

Homer and the cyclic poets were followed at a certain interval by the dramatic and lyrical poets of Athens, who flourished contemporaneously with all that is most perfect in the kindred

expressions of the poetical faculty; architecture, painting, music, the dance, sculpture, philosophy, and we may add, the forms of civil life. For although the scheme of Athenian society was deformed by many imperfections which the poetry existing in chivalry and Christianity has erased from the habits and institutions of modern Europe; yet never at any other period has so much energy, beauty and virtue, been developed; never was blind strength and stubborn form so disciplined and rendered subject to the will of man, or that will less repugnant to the dictates of the beautiful and the true, as during the century which preceded the death of Socrates. Of no other epoch in the history of our species have we records and fragments stamped so visibly with the image of the divinity in man. But it is poetry alone, in form, in action, and in language, which has rendered this epoch memorable above all others, and the storehouse of examples to everlasting time. For written poetry existed at that epoch simultaneously with the other arts, and it is an idle inquiry to demand which gave and which received the light, which all, as from a common focus, have scattered over the darkest periods of succeeding time. We know no more of cause and effect than a constant conjunction of events: poetry is ever found to coexist with whatever other arts contribute to the happiness and perfection of man. I appeal to what has already been established to distinguish between the cause and the effect.

It was at the period here adverted to, that the

drama had its birth; and however a succeeding writer may have equalled or surpassed those few great specimens of the Athenian drama which have been preserved to us, it is indisputable that the art itself never was understood or practised according to the true philosophy of it, as at Athens. For the Athenians employed language, action, music, painting, the dance, and religious institutions, to produce a common effect in the representation of the highest idealisms of passion and of power; each division in the art was made perfect in its kind by artists of the most consummate skill, and was disciplined into a beautiful proportion and unity one toward the other. On the modern stage few only of the elements capable of expressing the image of the poet's conception are employed at once. We have tragedy without music and dancing, and music and dancing without the highest impersonations of which they are the fit accompaniment, and both without religion and solemnity. Religious institution has indeed been usually banished from the stage. Our system of divesting the actor's face of a mask, on which the many expressions appropriated to his dramatic character might be moulded into one permanent and unchanging expression, is favourable only to a partial and inharmonious effect; it is fit for nothing but a monologue, where all the attention may be directed to some great master of ideal mimicry. The modern practice of blending comedy with tragedy, though liable to great abuse in point of practice, is undoubtedly an ex-

tension of the dramatic circle; but the comedy should be as in King Lear, universal, ideal, and sublime. It is perhaps the intervention of this principle which determines the balance in favour of King Lear against the Œdipus Tyrannus or the Agamemnon, or, if you will, the trilogies with which they are connected; unless the intense power of the choral poetry, especially that of the latter, should be considered as restoring the equilibrium. King Lear, if it can sustain this comparison, may be judged to be the most perfect specimen of the dramatic art existing in the world; in spite of the narrow conditions to which the poet was subjected by the ignorance of the philosophy of the drama which has prevailed in modern Europe. Calderon, in his religious Autos, has attempted to fulfil some of the high conditions of dramatic representations neglected by Shakespeare; such as the establishing a relation between the drama and religion, and the accommodating them to music and dancing; but he omits the observation of conditions still more important, and more is lost than gained by the substitution of the rigidly defined and ever-repeated idealisms of a distorted superstition for the living impersonations of the truth of human passions.

But I digress.—The connexion of scenic exhibitions with the improvement or corruption of the manners of men, has been universally recognized: in other words, the presence or absence of poetry, in its most perfect and universal form, has been found to be connected with good and evil

in conduct or habit. The corruption which has been imputed to the drama as an effect, begins, when the poetry employed in its constitution ends: I appeal to the history of manners whether the periods of the growth of the one and the decline of the other have not corresponded with an exactness equal to any example of moral cause and effect.

The drama at Athens, or wheresoever else it may have approached to its perfection, ever coexisted with the moral and intellectual greatness of the age. The tragedies of the Athenian poets are as mirrors in which the spectator beholds himself, under a thin disguise of circumstance, stript of all but that ideal perfection and energy which every one feels to be the internal type of all that he loves, admires, and would become. The imagination is enlarged by a sympathy with pains and passions so mighty, that they distend in their conception the capacity of that by which they are conceived, the good affections are strengthened by pity, indignation, terror and sorrow; and an exalted calm is prolonged from the satiety of this high exercise of them into the tumult of familiar life: even crime is disarmed of half its horror and all its contagion by being represented as the fatal consequence of the unfathomable agencies of nature; error is thus divested of its wilfulness; men can no longer cherish it as the creation of their choice. In the drama of the highest order there is little food for censure or hatred; it teaches rather self-knowledge and self-respect. Neither the eye

nor the mind can see itself, unless reflected upon that which it resembles. The drama, so long as it continues to express poetry, is a prismatic and many-sided mirror, which collects the brightest rays of human nature and divides and reproduces them from the simplicity of these elementary forms, and touches them with majesty and beauty, and multiplies all that it reflects, and endows it with the power of propagating its like wherever it may fall.

But in periods of the decay of social life, the drama sympathizes with that decay. Tragedy becomes a cold imitation of the form of the great masterpieces of antiquity, divested of all harmonious accompaniment of the kindred arts; and often the very form misunderstood, or a weak attempt to teach certain doctrines, which the writer considers as moral truths; and which are usually no more than specious flatteries of some gross vice or weakness, with which the author, in common with his auditors, are infected. Hence what has been called the classical and domestic drama. Addison's "Cato" is a specimen of the one; and would it were not superfluous to cite examples of the other! To such purposes poetry cannot be made subservient. Poetry is a sword of lightning, ever unsheathed, which consumes the scabbard that would contain it. And thus we observe that all dramatic writings of this nature are unimaginative in a singular degree; they affect sentiment and passion, which, divested of imagination, are other names for caprice and

appetite. The period in our own history of the grossest degradation of the drama is the reign of Charles II, when all forms in which poetry had been accustomed to be expressed became hymns to the triumph of kingly power over liberty and virtue. Milton stood alone illuminating an age unworthy of him. At such periods the calculating principle pervades all the forms of dramatic exhibition, and poetry ceases to be expressed upon them. Comedy loves its ideal universality: wit succeeds to humour; we laugh from self-complacency and triumph, instead of pleasure; malignity, sarcasm, and contempt succeed to sympathetic merriment; we hardly laugh, but we smile. Obscenity, which is ever blasphemy against the divine beauty in life, becomes, from the very veil which it assumes, more active if less disgusting: it is a monster for which the corruption of society forever brings forth new food, which it devours in secret.

The drama being that form under which a greater number of modes of expression of poetry are susceptible of being combined than any other, the connexion of poetry and social good is more observable in the drama than in whatever other form. And it is indisputable that the highest perfection of human society has ever corresponded with the highest dramatic excellence; and that the corruption or the extinction of the drama in a nation where it has once flourished, is a mark of a corruption of manners, and an extinction of the energies which sustain the soul of social life. But, as

Macchiavelli says of political institutions, that life may be preserved and renewed, if men should arise capable of bringing back the drama to its principles. And this is true with respect to poetry in its most extended sense: all language, institution and form require not only to be produced but to be sustained: the office and character of a poet participates in the divine nature as regards providence, no less than as regards creation.

Civil war, the spoils of Asia, and the fatal predominance first of the Macedonian, and then of the Roman arms, were so many symbols of the extinction or suspension of the creative faculty in Greece. The bucolic writers, who found patronage under the lettered tyrants of Sicily and Egypt, were the latest representatives of its most glorious reign. Their poetry is intensely melodious; like the odour of the tuberose, it overcomes and sickens the spirit with excess of sweetness; whilst the poetry of the preceding age was as a meadow-gale of June, which mingles the fragrance of all the harmonizing spirit of its own which endows the sense with a power of sustaining its extreme delight. The bucolic and erotic delicacy in written poetry is correlative with that softness in statuary, music, and the kindred arts, and even in manners and institutions, which distinguished the epoch to which I now refer. Nor is it the poetical faculty itself, or any misapplication of it, to which this want of harmony is to be imputed. An equal sensibility to the influence of the senses

and the affections is to be found in the writings of Homer and Sophocles: the former, especially, has clothed sensual and pathetic images with irresistible attractions. The superiority in these to succeeding writers consists in the presence of those thoughts which belong to the inner faculties of our nature, not in the absence of those which are connected with the external: their incomparable perfection consists in a harmony of the union of all. It is not what the erotic poets have, but what they have not, in which their imperfection consists. It is not inasmuch as they were poets, but inasmuch as they were not poets, that they can be considered with any plausibility as connected with the corruption of their age. Had that corruption availed so as to extinguish in them the sensibility to pleasure, passion, and natural scenery, which is imputed to them as an imperfection, the last triumph of evil would have been achieved. For the end of social corruption is to destroy all sensibility to pleasure; and therefore, it is corruption. It begins at the imagination and the intellect as at the core, and distributes itself thence as a paralyzing venom, through the affections into the very appetites, until all become a torpid mass in which hardly sense survives. At the approach of such a period, poetry ever addresses itself to those faculties which are the last to be destroyed, and its voice is heard, like the footsteps of Astræa, departing from the world. Poetry ever communicates all the pleasure which men are capable of

receiving: it is ever still the light of life; the source of whatever of beautiful or generous or true can have place in an evil time. It will readily be confessed that those among the luxurious citizens of Syracuse and Alexandria, who were delighted with the poems of Theocritus, were less cold, cruel, and sensual than the remnant of their tribe. But corruption must utterly have destroyed the fabric of human society before poetry can ever cease. The sacred links of that chain have never been entirely disjoined, which descending through the minds of many men is attached to those great minds, whence as from a magnet the invisible effluence is sent forth, which at once connects, animates, and sustains the life of all. It is the faculty which contains within itself the seeds at once of its own and of social renovation. And let us not circumscribe the effects of the bucolic and erotic poetry within the limits of the sensibility of those to whom it was addressed. They may have perceived the beauty of those immortal compositions, simply as fragments and isolated portions: those who are more finely organized, or born in a happier age, may recognize them as episodes to that great poem, which all poets, like the coöperating thoughts of one great mind, have built up since the beginning of the world.

The same revolutions within a narrower sphere had place in ancient Rome; but the actions and forms of its social life never seem to have been perfectly saturated with the poetical element. The Romans appear to have considered the Greeks

as the selectest treasuries of the selectest forms of manners and of nature, and to have abstained from creating in a measured language, sculpture, music, or architecture, anything which might bear a particular relation to their own condition, whilst it should bear a general one to the universal constitution of the world. But we judge from partial evidence, and we judge perhaps partially. Ennius, Varro, Pacuvius, and Accius, all great poets, have been lost. Lucretius is in the highest, and Virgil in a very high sense, a creator. The chosen delicacy of expressions of the latter are as a mist of light which conceal from us the intense and exceeding truth of his conceptions of nature. Livy is instinct with poetry. Yet Horace, Catullus, Ovid, and generally the other great writers of the Virgilian age, saw man and nature in the mirror of Greece. The institutions also, and the religion of Rome, were less poetical than those of Greece, as the shadow is less vivid than the substance. Hence poetry in Rome seemed to follow, rather than accompany, the perfection of political and domestic society. The true poetry of Rome lived in its institutions; for whatever of beautiful, true, and majestic, they contained, could have sprung only from the faculty which creates the order in which they consist. The life of Camillus, the death of Regulus; the expectation of the senators, in their godlike state, of the victorious Gauls; the refusal of the republic to make peace with Hannibal, after the battle of Cannæ, were not the consequences of a refined calculation of the

probable personal advantage to result from such a rhythm and order in the shows of life, to those who were at once the poets and the actors of these immortal dramas. The imagination beholding the beauty of this order, created it out of itself according to its own idea; the consequence was empire, and the reward everlasting fame. These things are not the less poetry, *quia carent vate sacro.* They are the episodes of that cyclic poem written by Time upon the memories of men. The Past, like an inspired rhapsodist, fills the theatre of everlasting generations with their harmony.

At length the ancient system of religion and manners had fulfilled the circle of its evolutions. And the world would have fallen into utter anarchy and darkness, but that there were found poets among the authors of the Christian and chivalric systems of manners and religion, who created forms of opinion and action never before conceived; which, copied into the imaginations of men, became as generals to the bewildered armies of their thoughts. It is foreign to the present purpose to touch upon the evil produced by these systems: except that we protest, on the ground of the principles already established, that no portion of it can be attributed to the poetry they contain.

It is probable that the poetry of Moses, Job, David, Solomon, and Isaiah, had produced great effect upon the mind of Jesus and his disciples. The scattered fragments preserved to us by the biographers of this extraordinary person

are all instinct with the most vivid poetry. But his doctrines seem to have been quickly distorted. At a certain period after the prevalence of a system of opinions founded upon those promulgated by him, the three forms into which Plato had distributed the faculties of mind underwent a sort of apotheosis, and became the object of the worship of the civilized world. Here it is to be confessed that "Light seems to thicken" and

The crow makes wings to the rocky wood,
Good things of day begin to droop and drowse,
And night's black agents to their preys do rouse.

But mark how beautiful an order has sprung from the dust and blood of this fierce chaos! how the world, as from a resurrection, balancing itself on the golden wings of knowledge and of hope, has reassumed its yet unwearied flight into the heaven of time. Listen to the music, unheard by outward ears, which is as a ceaseless and invisible wind, nourishing its everlasting course with strength and swiftness.

The poetry in the doctrines of Jesus, and the mythology and institutions of the Celtic conquerors of the Roman empire, outlived the darkness and the convulsions connected with their growth and victory, and blended themselves in a new fabric of manners and opinion. It is an error to impute the ignorance of the dark ages to the Christian doctrines or the predominance of the Celtic nations. Whatever of evil their agencies may have contained sprang from the

extinction of the poetical principle, connected with the progress of despotism and superstition. Men, from causes too intricate to be here discussed, had become insensible and selfish: their own will had become feeble, and yet they were its slaves, and thence the slaves of the will of others: but fear, avarice, cruelty, and fraud, characterized a race amongst whom no one was to be found capable of *creating* in form, language, or institution. The moral anomalies of such a state of society are not justly to be charged upon any class of events immediately connected with them, and those events are most entitled to our approbation which could dissolve it most expeditiously. It is unfortunate for those who cannot distinguish words from thoughts, that many of these anomalies have been incorporated into our popular religion.

It was not until the eleventh century that the effects of the poetry of the Christian and chivalric systems began to manifest themselves. The principle of equality had been discovered and applied by Plato in his Republic, as the theoretical rule of the mode in which the materials of pleasure and of power, produced by the common skill and labour of human beings, ought to be distributed among them. The limitations of this rule were asserted by him to be determined only by the sensibility of each, or the utility to result to all. Plato, following the doctrines of Timæus and Pythagoras, taught also a moral and intellectual system of doctrine, comprehending at once the past,

the present, and the future condition of man. Jesus divulged the sacred and eternal truths contained in these views to mankind, and Christianity, in its abstract purity, became the esoteric expression of the esoteric doctrines of the poetry and wisdom of antiquity. The incorporation of the Celtic nations with the exhausted population of the south, impressed upon it the figure of the poetry existing in their mythology and institutions. The result was a sum of the action and reaction of all the causes included in it; for it may be assumed as a maxim that no nation or religion can supersede any other without incorporating into itself a portion of that which it supersedes. The abolition of personal and domestic slavery, and the emancipation of women from a great part of the degrading restraints of antiquity, were among the consequences of these events.

The abolition of personal slavery is the basis of the highest political hope that it can enter into the mind of man to conceive. The freedom of women produced the poetry of sexual love. Love became a religion, the idols of whose worship were ever present. It was as if the statues of Apollo and the Muses had been endowed with life and motion, and had walked forth among their worshippers; so that earth became peopled by the inhabitants of a diviner world. The familiar appearance and proceedings of life became wonderful and heavenly, and a paradise was created as out of the wrecks of Eden. And as this creation itself is poetry, so its creators were poets: and

language was the instrument of their art: "*Galeotto fú il libro, e chi lo scrisse.*" The Provençal Trouveurs, or inventors, preceded Petrarch, whose verses are as spells, which unseal the inmost enchanted fountains of the delight which is in the grief of love. It is impossible to feel them without becoming a portion of that beauty which we contemplate: it were superfluous to explain how the gentleness and elevation of mind connected with these sacred emotions can render men more amiable, more generous and wise, and lift them out of the dull vapours of the little world of self. Dante understood the secret things of love even more than Petrarch. His "Vita Nuova" is an inexhaustible fountain of purity of sentiment and language: it is the idealized history of that period, and those intervals of his life which were dedicated to love. His apotheosis to Beatrice in Paradise, and the gradations of his own love and her loveliness, by which as by steps he feigns himself to have ascended to the throne of the Supreme Cause, is the most glorious imagination of modern poetry. The acutest critics have justly reversed the judgment of the vulgar, and the order of the great acts of the "Divina Commedia," in the measure of the admiration which they accord to the Hell, Purgatory, and Paradise. The latter is a perpetual hymn of everlasting love. Love, which found a worthy poet in Plato alone of all the ancients, has been celebrated by a chorus of the greatest writers of the renovated world; and the music has penetrated the caverns of society, and its

echoes still drown the dissonance of arms and superstition. At successive intervals, Ariosto, Tasso, Shakespeare, Spenser, Calderon, Rousseau, and the great writers of our own age, have celebrated the dominion of love, planting as it were trophies in the human mind of that sublimest victory over sensuality and force. The true relation borne to each other by the sexes into which human kind is distributed, has become less misunderstood; and if the error which confounded diversity with inequality of the powers of the two sexes has been partially recognized in the opinions and institutions of modern Europe, we owe this great benefit to the worship of which chivalry was the law, and poets the prophets.

The poetry of Dante may be considered as the bridge thrown over the stream of time, which unites the modern and ancient world. The distorted notions of invisible things which Dante and his rival Milton have idealized, are merely the mask and the mantle in which these great poets walk through eternity enveloped and disguised. It is a difficult question to determine how far they were conscious of the distinction which must have subsisted in their minds between their own creeds and that of the people. Dante at least appears to wish to mark the full extent of it by placing Riphæus, whom Virgil calls *justissimus unus*, in Paradise, and observing a most poetical caprice in his distribution of rewards and punishments. And Milton's poem contains within itself a philosophical refutation of that system of

which, by a strange and natural antithesis, it has been a chief popular support. Nothing can exceed the energy and magnificence of the character of Satan as expressed in "Paradise Lost." It is a mistake to suppose that he could ever have been intended for the popular personification of evil. Implacable hate, patient cunning, and a sleepless refinement of device to inflict the extremest anguish on an enemy, these things are evil; and, although venial in a slave, are not to be forgiven in a tyrant; although redeemed by much that ennobles his defeat in one subdued, are marked by all that dishonours his conquest in the victor. Milton's Devil as a moral being is as far superior to his God, as one who perseveres in some purpose which he has conceived to be excellent in spite of adversity and torture, is to one who in the cold security of undoubted triumph inflicts the most horrible revenge upon his enemy, not from any mistaken notion of inducing him to repent of a perseverance in enmity, but with the alleged design of exasperating him to deserve new torments. Milton has so far violated the popular creed (if this shall be judged to be a violation) as to have alleged no superiority of moral virtue to his God over his Devil. And this bold neglect of a direct moral purpose is the most decisive proof of the supremacy of Milton's genius. He mingled as it were the elements of human nature as colours upon a single palette, and arranged them in the composition of his great picture according to the laws of epic truth, that is, according to the laws

of that principle by which a series of actions of the external universe and of intelligent and ethical beings is calculated to excite the sympathy of succeeding generations of mankind. The "Divina Commedia" and "Paradise Lost" have conferred upon modern mythology a systematic form; and when change and time shall have added one more superstition to the mass of those which have arisen and decayed upon the earth, commentators will be learnedly employed in elucidating the religion of ancestral Europe, only not utterly forgotten because it will have been stamped with the eternity of genius.

Homer was the first and Dante the second epic poet: that is, the second poet, the series of whose creations bore a defined and intelligible relation to the knowledge and sentiment and religion of the age in which he lived, and of the ages which followed it: developing itself in correspondence with their development. For Lucretius had limed the wings of his swift spirit in the dregs of the sensible world; and Virgil, with a modesty that ill became his genius, had affected the fame of an imitator, even whilst he created anew all that he copied; and none among the flock of mock-birds, though their notes are sweet, Æpollonius Rhodius, Quintus Calaber, Smyrnæus, Nonnus, Lucan, Statius, or Claudian, have sought even to fulfil a single condition of epic truth. Milton was the third epic poet. For if the title of epic in its highest sense be refused to the Æneid, still less can it be conceded to the "Orlando Furioso,"

the "Gerusalemme Liberata," the "Lusiad," or the "Fairy Queen."

Dante and Milton were both deeply penetrated with the ancient religion of the civilized world; and its spirit exists in their poetry probably in the same proportion as its forms survived in the unreformed worship of modern Europe. The one preceded and the other followed the Reformation at almost equal intervals. Dante was the first religious performer, and Luther surpassed him rather in the rudeness and acrimony, than in the boldness of his censures, of papal usurpation. Dante was the first awakener of entranced Europe; he created a language in itself music and persuasion, out of a chaos of inharmonious barbarisms. He was the congregator of those great spirits who presided over the resurrection of learning; the Lucifer of that starry flock which in the thirteenth century shone forth from republican Italy, as from a heaven, into the darkness of the benighted world. His very words are instinct with spirit; each is as a spark, a burning atom of inextinguishable thought; and many yet lie covered in the ashes of their birth, and pregnant with a lightning which has yet found no conductor. All high poetry is infinite; it is as the first acorn, which contained all oaks potentially. Veil after veil may be undrawn, and the inmost naked beauty of the meaning never exposed. A great poem is a fountain forever overflowing with the waters of wisdom and delight; and after one person and one age has exhausted all of its divine effluence

which their peculiar relations enable them to share, another and yet another succeeds, and new relations are ever developed, the source of an unforeseen and an unconceived delight.

The age immediately succeeding to that of Dante, Petrarch, and Boccaccio, was characterized by a revival of painting, sculpture, and architecture. Chaucer caught the sacred inspiration, and the superstructure of English literature is based upon the materials of Italian invention.

But let us not be betrayed from a defence into a critical history of poetry and its influence on society. Be it enough to have pointed out the effects of poets, in the large and true sense of the word, upon their own and all succeeding times.

But poets have been challenged to resign the civic crown to reasoners and mechanists, on another plea. It is admitted that the exercise of the imagination is most delightful, but it is alleged that that of reason is more useful. Let us examine, as the grounds of this distinction, what is here meant by utility. Pleasure or good, in a general sense, is that which the consciousness of a sensitive and intelligent being seeks, and in which, when found, it acquiesces. There are two kinds of pleasure, one durable, universal, and permanent; the other transitory and particular. Utility may either express the means of producing the former or the latter. In the former sense, whatever strengthens and purifies the affections, enlarges the imagination, and adds spirit to sense,

is useful. But a narrower meaning may be assigned to the word utility, confining it to express that which banishes the importunity of the wants of our animal nature, the surrounding men with security of life, the dispersing the grosser delusions of superstition, and the conciliating such a degree of mutual forbearance among men as may consist with the motives of personal advantage.

Undoubtedly the promoters of utility, in this limited sense, have their appointed office in society. They follow the footsteps of poets, and copy the sketches of their creations into the book of common life. They make space, and give time. Their exertions are of the highest value, so long as they confine their administration of the concerns of the inferior powers of our nature within the limits due to the superior ones. But while the sceptic destroys gross superstitions, let him spare to deface, as some of the French writers have defaced, the eternal truths charactered upon the imaginations of men. Whilst the mechanist abridges, and the political economist combines, labour, let them beware that their speculations, for want of correspondence with those first principles which belong to the imagination, do not tend, as they have in modern England, to exasperate at once the extremes of luxury and want. They have exemplified the saying, "To him that hath, more shall be given; and from him that hath not, the little that he hath shall be taken away." The rich have become richer, and the poor have become poorer; and the vessel of the state is

driven between the Scylla and Charybdis of anarchy and despotism. Such are the effects which must ever flow from an unmitigated exercise of the calculating faculty.

It is difficult to define pleasure in its highest sense; the definition involving a number of apparent paradoxes. For, from an inexplicable defect of harmony in the constitution of human nature, the pain of the inferior is frequently connected with the pleasures of the superior portions of our being. Sorrow, terror, anguish, despair itself, are often the chosen expressions of an approximation to the highest good. Our sympathy in tragic fiction depends on this principle; tragedy delights by affording a shadow of that pleasure which exists in pain. This is the source also of the melancholy which is inseparable from the sweetest melody. The pleasure that is in sorrow is sweeter than the pleasure of pleasure itself. And hence the saying, "It is better to go to the house of mourning than to the house of mirth." Not that this highest species of pleasure is necessarily linked with pain. The delight of love and friendship, the ecstasy of the admiration of nature, the joy of perception and still more of the creation of poetry, is often wholly unalloyed.

The production and assurance of pleasure in this highest sense is true utility. Those who produce and preserve this pleasure are poets or poetical philosophers.

The exertions of Locke, Hume, Gibbon, Voltaire, Rousseau, and their disciples, in favour of

oppressed and deluded humanity, are entitled to the gratitude of mankind. Yet it is easy to calculate the degree of moral and intellectual improvement which the world would have exhibited, had they never lived. A little more nonsense would have been talked for a century or two; and perhaps a few more men, women, and children burnt as heretics. We might not at this moment have been congratulating each other on the abolition of the Inquisition in Spain. But it exceeds all imagination to conceive what would have been the moral condition of the world if neither Dante, Petrarch, Boccaccio, Chaucer, Shakespeare, Calderon, Bacon, nor Milton, had ever existed; if Raphael and Michael Angelo had never been born; if the Hebrew poetry had never been translated; if a revival of the study of Greek literature had never taken place; if no monuments of ancient sculpture had been handed down to us; and if the poetry of the religion of the ancient world had been extinguished together with its belief. The human mind could never, except by the intervention of these excitements have been awakened to the invention of the grosser sciences, and that application of analytical reasoning to the aberrations of society, which it is now attempted to exalt over the direct expression of the inventive and creative faculty itself.

We have more moral, political, and historical wisdom than we know how to reduce into practice; we have more scientific and economical knowledge

than can be accommodated to the just distribution of the produce which it multiplies. The poetry, in these systems of thought, is concealed by the accumulation of facts and calculating processes. There is no want of knowledge respecting what is wisest and best in morals, government, and political economy, or at least what is wiser and better than what men now practise and endure. But we let "*I dare not* wait upon *I would,* like the poor cat in the adage." We want the creative faculty to imagine that which we know; we want the generous impulse to act that which we imagine, we want the poetry of life: our calculations have outrun conception; we have eaten more than we can digest. The cultivation of those sciences which have enlarged the limits of the empire of man over the external world, has, for want of the poetical faculty, proportionally circumscribed those of the internal world; and man, having enslaved the elements, remains himself a slave. To what but a cultivation of the mechanical arts in a degree disproportioned to the presence of the creative faculty, which is the basis of all knowledge, is to be attributed the abuse of all invention for abridging and combining labour, to the exasperation of the inequality of mankind? From what other cause has it arisen that the discoveries which should have lightened, have added a weight to the curse imposed on Adam? Poetry, and the principle of Self, of which money is the visible incarnation, are the God and Mammon of the world.

The functions of the poetical faculty are twofold; by one it creates new materials of knowledge, and power, and pleasure; by the other it engenders in the mind a desire to reproduce and arrange them according to a certain rhythm and order, which may be called the beautiful and the good. The cultivation of poetry is never more to be desired than at periods when, from an excess of the selfish and calculating principle, the accumulation of the materials of external life exceed the quantity of the power of assimilating them to the internal laws of human nature. The body has then become too unwieldy for that which animates it.

Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and blossom of all other systems of thought; it is that from which all spring, and that which adorns all; and that which, if blighted, denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life. It is the perfect and consummate surface and bloom of all things; it is as the odour and colour of the rose to the texture of the elements which compose it, as the form and splendour of unfaded beauty to the secrets of anatomy and corruption. What were virtue, love, patriotism, friendship—what were the scenery of this beautiful universe which we inhabit; what were our consolations on this side

of the grave—and what were our aspirations beyond it, if poetry did not ascend to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not even soar? Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, "I will compose poetry." The greatest poet even cannot say it; for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within, like the colour of a flower which fades and changes as it is developed, and the conscious portions of our nature are unprophetic either of its approach or its departure. Could this influence be durable in its original purity and force, it is impossible to predict the greatness of the results; but when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet. I appeal to the greatest poets of the present day, whether it is not an error to assert that the finest passages of poetry are produced by labour and study. The toil and the delay recommended by critics can be justly interpreted to mean no more than a careful observation of the inspired moments, and an artificial connection of the spaces between their suggestions, by the intertexture of conventional expressions; a necessity only imposed by the limitedness of the poetical faculty itself: for

Milton conceived the "Paradise Lost" as a whole before he executed it in portions. We have his own authority also for the muse having "dictated" to him the "unpremeditated song." And let this be an answer to those who would allege the fifty-six various readings of the first line of the "Orlando Furioso." Compositions so produced are to poetry what mosaic is to painting. The instinct and intuition of the poetical faculty is still more observable in the plastic and pictorial arts: a great statue or picture grows under the power of the artist as a child in the mother's womb; and the very mind which directs the hands in formation, is incapable of accounting to itself for the origin, the gradations, or the media of the process.

Poetry is the record of the best and happiest moments of the happiest and best minds. We are aware of evanescent visitations of thought and feeling, sometimes associated with place or person, sometimes regarding our own mind alone, and always arising unforeseen and departing unbidden, but elevating and delightful beyond all expression: so that even in the desire and the regret they leave, there cannot but be pleasure, participating as it does in the nature of its object. It is as it were the interpenetration of a diviner nature through our own; but its footsteps are like those of a wind over the sea, which the morning calm erases, and whose traces remain only, as on the wrinkled sand which paves it. These and corresponding conditions of being are experienced

principally by those of the most delicate sensibility and the most enlarged imagination; and the state of mind produced by them is at war with every base desire. The enthusiasm of virtue, love, patriotism, and friendship, is essentially linked with such emotions; and whilst they last, self appears as what it is, an atom to a universe. Poets are not only subject to these experiences as spirits of the most refined organization, but they can colour all that they combine with the evanescent hues of this ethereal world; a word, a trait in the representation of a scene or a passion, will touch the enchanted chord, and reanimate, in those who have ever experienced those emotions, the sleeping, the cold, the buried image of the past. Poetry thus makes immortal all that is best and most beautiful in the world; it arrests the vanishing apparitions which haunt the interlunations of life, and veiling them, or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide—abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.

Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union, under its light yoke, all irreconcilable things.

It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes: its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms.

All things exist as they are perceived; at least in relation to the percipient.

> The mind is its own place, and in itself,
> Can make a heaven of hell, a hell of heaven.

But poetry defeats the curse which binds us to be subjected to the accident of surrounding impressions. And whether it spreads its own figured curtain, or withdraws life's dark veil from before the scene of things, it equally creates for us a being within our being. It makes us the inhabitant of a world to which the familiar world is a chaos. It reproduces the common universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration. It justifies the bold and true word of Tasso: "*Non merita nome di creatore, se non Iddio ed il Poeta.*"

A poet, as he is the author to others of the highest wisdom, pleasure, virtue and glory, so he ought personally to be the happiest, the best, the wisest, and the most illustrious of men. As to his glory, let time be challenged to declare whether the fame of any other institutor of human life be comparable to that of a poet. That he is the wisest, the happiest, and the best, inasmuch as he is a poet, is equally incontrovertible: the greatest poets have been men of the most spotless virtue, of the most consummate prudence, and, if we would look into the interior of their lives, the most fortunate of men: and the exceptions, as they regard those who possessed the poetic faculty in a high yet inferior degree, will be found on consideration to confirm rather than destroy the rule. Let us for a moment stoop to the arbitration of popular breath, and usurping and uniting in our own persons the incompatible characters of accuser, witness, judge and executioner, let us decide without trial, testimony, or form, that certain motives of those who are "there sitting where we dare not soar," are reprehensible. Let us assume that Homer was a drunkard, that Virgil was a flatterer, that Horace was a coward, that Tasso was a madman, that Bacon was a speculator, that Raphael was a libertine, that Spencer was a poet laureate. It is inconsistent with this division of our subject to cite living poets, but posterity has done ample justice to the great names now referred to. Their errors have been weighed and found to have been dust in the balance; if

their sins "were as scarlet, they are now white as snow": they have been washed in the blood of the mediator and redeemer, time. Observe in what a ludicrous chaos the imputations of real or fictitious crime have been confused in the contemporary calumnies against poetry and poets; consider how little is, as it appears—or appears, as it is; look to your own motives, and judge not, lest ye be judged.

Poetry, as has been said, differs in this respect from logic, that it is not subject to the control of the active powers of the mind, and that its birth and recurrence have no necessary connexion with the consciousness or will. It is presumptuous to determine that these are the necessary conditions of all mental causation, when mental effects are experienced insusceptible of being referred to them. The frequent recurrence of the poetical powers, it is obvious to suppose, may produce in the mind a habit of order and harmony correlative with its own nature and with its effects upon other minds. But in the intervals of inspiration, and they may be frequent without being durable, a poet becomes a man, and is abandoned to the sudden reflux of the influences under which others habitually live. But as he is more delicately organized than other men, and sensible to pain and pleasure, both his own and that of others, in a degree unknown to them, he will avoid the one and pursue the other with an ardour proportioned to this difference. And he renders himself obnoxious to calumny, when he neglects to ob-

serve the circumstances under which these objects of universal pursuit and flight have disguised themselves in one another's garments.

But there is nothing necessarily evil in this error, and thus cruelty, envy, revenge, avarice, and the passions purely evil, have never formed any portion of the popular imputations on the lives of poets.

I have thought it most favourable to the cause of truth to set down these remarks according to the order in which they were suggested to my mind, by a consideration of the subject itself, instead of observing the formality of a polemical reply; but if the view which they contain be just, they will be found to involve a refutation of the arguers against poetry, so far at least as regards the first division of the subject. I can readily conjecture what should have moved the gall of some learned and intelligent writers who quarrel with certain versifiers; I like them, confess myself unwilling to be stunned by the Theseids of the hoarse Codri of the day. Bavius and Mævius undoubtedly are, as they were, insufferable persons. But it belongs to a philosophical critic to distinguish rather than confound.

The first part of these remarks has related to poetry in its elements and principles: and it has been shown, as well as the narrow limits assigned them would permit, that what is called poetry in a restricted sense, has a common source with all other forms of order and of beauty, according to which the materials of human life are susceptible

of being arranged, and which is poetry in an universal sense.

The second part will have for its object an application of these principles to the present state of the cultivation of poetry, and a defence of the attempt to idealize the modern forms of manners and opinions, and compel them into a subordination to the imaginative and creative faculty. For the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth. In spite of the low-thoughted envy which would undervalue contemporary merit, our own will be a memorable age in intellectual achievements, and we live among such philosophers and poets as surpass beyond comparison any who have appeared since the last national struggle for civil and religious liberty. The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conception respecting man and nature. The persons in whom this power resides may often, as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve, the power which is seated on the throne of their own soul. It is impossible

to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations; for it is less their spirit than the spirit of the age. Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

PERCY BYSSHE SHELLEY.

FRANKENSTEIN, or THE MODERN PROMETHEUS

[Frankenstein had hoped, like Prometheus, to draw down the vital spark from heaven and create a man, but had succeeded only in creating a soulless monster the type of whose deeds can be judged by the excerpt given below. In common language such a creature is called a Frankenstein but in reality Frankenstein was the name of his creator.]

I

ON MY return, I found the following letter from my father:—

MY DEAR VICTOR,—You have probably waited impatiently for a letter to fix the date of your return to us; and I was at first tempted to write only a few lines, merely mentioning the day on which I should expect you. But that would be a cruel kindness, and I dare not do it. What would be your surprise, my son, when you expected a happy and glad welcome, to behold, on the contrary, tears and wretchedness? And how, Victor, can I relate our misfortune? Absence cannot have rendered you callous to our joys and griefs; and how shall I inflict pain on my long absent son? I wish to prepare you for the woeful news, but I know it is impossible; even now your eye skims over the page, to seek the words which are to convey to you the horrible tidings.

William is dead!—that sweet child, whose smiles delighted and warmed my heart, who was so gentle, yet so gay! Victor, he is murdered!

I will not attempt to console you; but will simply relate the circumstances of the transaction.

Last Thursday (May 7th), I, my niece, and

your two brothers, went to walk in Plainpalais. The evening was warm and serene, and we prolonged our walk farther than usual. It was already dusk before we thought of returning; and then we discovered that William and Ernest, who had gone on before, were not to be found. We accordingly rested on a seat until they should return. Presently Ernest came, and inquired if we had seen his brother; he said, that he had been playing with him, that William had run away to hide himself, and that he vainly sought for him, and afterwards waited for him a long time, but that he did not return.

This account rather alarmed us, and we continued to search for him until night fell, when Elizabeth conjectured that he might have returned to the house. He was not there. We returned again, with torches; for I could not rest, when I thought that my sweet boy had lost himself, and was exposed to all the damps and dews of night; Elizabeth also suffered extreme anguish. About five in the morning I discovered my lovely boy, whom the night before I had seen blooming and active in health, stretched on the grass livid and motionless: the print of the murderer's finger was on his neck.

He was conveyed home, and the anguish that was visible in my countenance betrayed the secret to Elizabeth. She was very earnest to see the corpse. At first I attempted to prevent her; but she persisted, and entering the room where it lay, hastily examined the neck of the victim, and clasping her hands exclaimed, "O God! I have murdered my darling child!"

She fainted, and was restored with extreme difficulty. When she again lived, it was only to weep and sigh. She told me that that same evening William had teased her to let him wear a

very valuable miniature that she possessed of your mother. This picture is gone, and was doubtless the temptation which urged the murderer to the deed. We have no trace of him at present, although our exertions to discover him are unremitted; but they will not restore my beloved William!

Come, dearest Victor; you alone can console Elizabeth. She weeps continually, and accuses herself unjustly as the cause of his death; her words pierce my heart. We are all unhappy; but will not that be an additional motive for you, my son, to return and be our comforter? Your dear mother! Alas, Victor! I now say, Thank God she did not live to witness the cruel, miserable death of her youngest darling!

Come, Victor; not brooding thoughts of vengeance against the assassin, but with feelings of peace and gentleness, that will heal, instead of festering, the wounds of our minds. Enter the house of mourning, my friend, but with kindness and affection for those who love you, and not with hatred for your enemies.—Your affectionate and afflicted father, ALPHONSE FRANKENSTEIN.

GENEVA, *May 12th, 17—.*

Clerval, who had watched my countenance as I read this letter, was surprised to observe the despair that succeeded to the joy I at first expressed on receiving news from my friends. I threw the letter on the table, and covered my face with my hands.

"My dear Frankenstein," exclaimed Henry, when he perceived me weep with bitterness, "are you always to be unhappy? My dear friend, what has happened?"

I motioned to him to take up the letter, while I walked up and down the room in the extremest agitation. Tears also gushed from the eyes of Clerval, as he read the account of my misfortune.

"I can offer you no consolation, my friend," said he; "your disaster is irreparable. What do you intend to do?"

"To go instantly to Geneva: come with me, Henry, to order the horses."

During our walk, Clerval endeavored to say a few words of consolation; he could only express his heartfelt sympathy. "Poor William!" said he, "dear lovely child, he now sleeps with his angel mother! Who that had seen him bright and joyous in his young beauty, but must weep over his untimely loss! To die so miserably; to feel the murderer's grasp! How much more a murderer, that could destroy such radiant innocence! Poor little fellow! one only consolation have we; his friends mourn and weep, but he is at rest. The pang is over, his sufferings are at an end forever. A sod covers his gentle form, and he knows no pain. He can no longer be a subject for pity; we must reserve that for his miserable survivors."

Clerval spoke thus as we hurried through the streets; the words impressed themselves on my mind, and I remembered them afterward in solitude. But now, as soon as the horses arrived, I hurried into a cabriolet, and bade farewell to my friend.

My journey was very melancholy. At first I

wished to hurry on, for I longed to console and sympathize with my loved and sorrowing friends; but when I drew near my native town, I slackened my progress. I could hardly sustain the multitude of feelings that crowded into my mind. I passed through scenes familiar to my youth, but which I had not seen for nearly six years. How altered everything might be during that time? One sudden and desolating change had taken place; but a thousand little circumstances might have by degrees worked other alterations, which, although they were done more tranquilly, might not be the less decisive. Fear overcame me; I dared not advance, dreading a thousand nameless evils that made me tremble, although I was unable to define them.

I remained two days at Lausanne, in this painful state of mind. I contemplated the lake: the waters were placid; all around was calm; and the snowy mountains, "the palaces of nature," were not changed. By degrees the calm and heavenly scene restored me, and I continued my journey toward Geneva.

The road ran by the side of the lake, which became narrower as I approached my native town. I discovered more distinctly the black sides of Jura, and the bright summit of Mont Blanc. I wept like a child. "Dear mountains! my own beautiful lake! how do you welcome your wanderer? Your summits are clear; the sky and lake are blue and placid. Is this to prognosticate peace, or to mock at my unhappiness?"

I fear, my friend, that I shall render myself tedious by dwelling on these preliminary circumstances; but they were days of comparative happiness, and I think of them with pleasure. My country, my beloved country! who but a native can tell the delight I took in again beholding thy streams, thy mountains, and, more than all, thy lovely lake!

Yet, as I drew nearer home, grief and fear again overcame me. Night also closed around; and when I could hardly see the dark mountains, I felt still more gloomily. The picture appeared a vast and dim scene of evil, and I foresaw obscurely that I was destined to become the most wretched of human beings. Alas! I prophesied truly, and failed only in one single circumstance, that in all the misery I imagined and dreaded, I did not conceive the hundredth part of the anguish I was destined to endure.

It was completely dark when I arrived in the environs of Geneva; the gates of the town were already shut; and I was obliged to pass the night at Secheron, a village at the distance of half a league from the city. The sky was serene; and, as I was unable to rest, I resolved to visit the spot where my poor William had been murdered. As I could not pass through the town, I was obliged to cross the lake in a boat to arrive at Plainpalais During this short voyage I saw the lightnings playing on the summit of Mont Blanc in the most beautiful figures. The storm appeared to approach rapidly; and, on landing, I ascended a low

hill, that I might observe its progress. It advanced; the heavens were clouded, and I soon felt the rain coming slowly in large drops, but its violence quickly increased.

I quitted my seat, and walked on, although the darkness and storm increased every minute, and the thunder burst with a terrific crash over my head. It was echoed from Salêve, the Juras, and the Alps of Savoy; vivid flashes of lightning dazzled my eyes, illuminating the lake, making it appear like a vast sheet of fire; then for an instant everything seemed of a pitchy darkness, until the eye recovered itself from the preceding flash. The storm, as is often the case in Switzerland, appeared at once in various parts of the heavens. The most violent storm hung exactly north of the town, over that part of the lake which lies between the promontory of Belrive and the village of Copêt. Another storm enlightened Jura with faint flashes; and another darkened and sometimes disclosed the Môle, a peaked mountain to the east of the lake.

While I watched the tempest, so beautiful yet terrific, I wandered on with a hasty step. This noble war in the sky elevated my spirits; I clasped my hands, and exclaimed aloud, "William, dear angel! this is thy funeral, this thy dirge!" As I said these words, I perceived in the gloom a figure which stole from behind a clump of trees near me; I stood fixed, gazing intently: I could not be mistaken. A flash of lightning illuminated the object, and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect, more hid-

eous than belongs to humanity, instantly informed me that it was the wretch, the filthy dæmon, to whom I had given life. What did he there? Could he be (I shuddered at the conception) the murderer of my brother? No sooner did that idea cross my imagination, than I became convinced of its truth; my teeth chattered, and I was forced to lean against a tree for support. The figure passed me quickly, and I lost it in the gloom. Nothing in human shape could have destroyed that fair child. *He* was the murderer! I could not doubt it. The mere presence of the idea was an irresistible proof of the fact. I thought of pursuing the devil; but it would have been in vain, for another flash discovered him to me hanging among the rocks of the nearly perpendicular ascent of Mont Salêve, a hill that bounds Plainpalais on the south. He soon reached the summit, and disappeared.

I remained motionless. The thunder ceased; but the rain still continued, and the scene was enveloped in an impenetrable darkness. I revolved in my mind the events which I had until now sought to forget: the whole train of my progress toward the creation; the appearance of the work of my own hands alive at my bedside; its departure. Two years had now nearly elapsed since the night on which he first received life; and was this his first crime? Alas! I had turned loose into the world a depraved wretch, whose delight was in carnage and misery; had he not murdered my brother?

No one can conceive the anguish I suffered during the remainder of the night, which I spent, cold and wet, in the open air. But I did not feel the inconvenience of the weather; my imagination was busy in scenes of evil and despair. I considered the being whom I had cast among mankind, and endowed with the will and power to effect purposes of horror, such as the deed which he had now done, nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me.

Day dawned; and I directed my steps toward the town. The gates were open, and I hastened to my father's house. My first thought was to discover what I knew of the murderer, and cause instant pursuit to be made. But I paused when I reflected on the story that I had to tell. A being whom I myself had formed, and endued with life, had met me at midnight among the precipices of an inaccessible mountain. I remembered also the nervous fever with which I had been seized just at the time that I dated my creation, and which would give an air of delirium to a tale otherwise so utterly improbable. I well knew that if any other had communicated such a relation to me, I should have looked upon it as the ravings of insanity. Besides, the strange nature of the animal would elude all pursuit, even if I were so far credited as to persuade my relatives to commence it. And then of what use would be pursuit? Who could arrest a creature capable of scaling the overhang-

ing sides of Mont Salêve? These reflections determined me, and I resolved to remain silent.

It was about five in the morning when I entered my father's house. I told the servants not to disturb the family, and went into the library to attend their usual hour of rising.

Six years had elapsed, passed as a dream but for one indelible trace, and I stood in the same place where I had last embraced my father before my departure for Ingolstadt. Beloved and venerable parent! He still remained to me. I gazed on the picture of my mother, which stood over the mantelpiece. It was an historical subject, painted at my father's desire, and represented Caroline Beaufort in an agony of despair, kneeling by the coffin of her dead father. Her garb was rustic, and her cheek pale; but there was an air of dignity and beauty, that hardly permitted the sentiment of pity. Below this picture was a miniature of William; and my tears flowed when I looked upon it. While I was thus engaged, Ernest entered: he had heard me arrive, and hastened to welcome me. He expressed a sorrowful delight to see me: "Welcome, my dearest Victor," said he. "Ah! I wish you had come three months ago, and then you would have found us all joyous and delighted! You come to us now to share a misery which nothing can alleviate; yet your presence will, I hope, revive our father, who seems sinking under his misfortune; and your persuasions will induce poor Elizabeth to cease her vain and tormenting self-

accusations.—Poor William! he was our darling and our pride!"

Tears, unrestrained, fell from my brother's eyes; a sense of mortal agony crept over my frame. Before, I had only imagined the wretchedness of my desolated home; the reality came on me as a new, and a not less terrible, disaster. I tried to calm Ernest; I inquired more minutely concerning my father and her I named my cousin.

"She most of all," said Ernest, "requires consolation; she accused herself of having caused the death of my brother, and that made her very wretched. But since the murderer has been discovered——"

"The murderer discovered! Good God! how can that be? who could attempt to pursue him? It is impossible; one might as well try to overtake the winds, or confine a mountain stream with a straw. I saw him, too; he was free last night!"

"I do not know what you mean," replied my brother, in accents of wonder, "but to us the discovery we have made completes our misery. No one would believe it at first; and even now Elizabeth will not be convinced, notwithstanding all the evidence. Indeed, who would credit that Justine Moritz, who was so amiable, and fond of all the family, could suddenly become capable of so frightful, so appalling a crime?"

"Justine Moritz! Poor, poor girl, is she the accused? But it is wrongfully; everyone knows that; no one believes it, surely, Ernest?"

"No one did at first; but several circumstances

came out, that have almost forced conviction upon us; and her own behavior has been so confused, as to add to the evidence of facts a weight that, I fear, leaves no hope for doubt. But she will be tried to-day, and you will then hear all."

He related that, the morning on which the murder of poor William had been discovered, Justine had been taken ill, and confined to her bed for several days. During this interval, one of the servants, happening to examine the apparel she had worn on the night of the murder, had discovered in her pocket the picture of my mother, which had been judged to be the temptation of the murderer. The servant instantly showed it to one of the others, who, without saying a word to any of the family, went to a magistrate; and, upon their deposition, Justine was apprehended. On being charged with the fact, the poor girl confirmed the suspicion in a great measure by her extreme confusion of manner.

This was a strange tale, but it did not shake my faith; and I replied earnestly, "You are all mistaken; I know the murderer. Justine, poor, good Justine, is innocent."

At that instant my father entered. I saw unhappiness deeply impressed on his countenance, but he endeavored to welcome me cheerfully; and, after we had exchanged our mournful greeting, would have introduced some other topic than that of our disaster, had not Ernest exclaimed, "Good God, Papa! Victor says that he knows who was the murderer of poor William."

"We do also, unfortunately," replied my father; "for indeed I had rather have been forever ignorant than have discovered so much depravity and ingratitude in one I valued so highly."

"My dear father, you are mistaken; Justine is innocent."

"If she is, God forbid that she should suffer as guilty. She is to be tried to-day, and I hope, I sincerely hope, that she will be acquitted."

This speech calmed me. I was firmly convinced in my own mind that Justine, and indeed every human being, was guiltless of this murder. I had no fear, therefore, that any circumstantial evidence could be brought forward strong enough to convict her. My tale was not one to announce publicly; its astounding horror would be looked upon as madness by the vulgar. Did any one indeed exist, except I, the creator, who would believe, unless his senses convinced him, in the existence of the living monument of presumption and rash ignorance which I had let loose upon the world?

We were soon joined by Elizabeth. Time had altered her since I last beheld her; it had endowed her with loveliness surpassing the beauty of her childish years. There was the same candor, the same vivacity, but it was allied to an expression more full of sensibility and intellect. She welcomed me with the greatest affection. "Your arrival, my dear cousin," she said, "fills me with hope. You perhaps will find some means to justify my poor guiltless Justine. Alas! who is safe, if she be convicted of crime? I rely on her inno-

cence as certainly as I do upon my own. Our misfortune is doubly hard to us; we have not only lost that lovely darling boy, but this poor girl, whom I sincerely love, is to be torn away by even a worse fate. If she is condemned, I never shall know joy more. But she will not, I am sure she will not, and then I shall be happy again, even after the sad death of my little William."

"She is innocent, my Elizabeth," said I, "and that shall be proved; fear nothing, but let your spirits be cheered by the assurance of her acquittal."

"How kind and generous you are! everyone else believes in her guilt, and that made me wretched, for I knew that it was impossible; and to see everyone else prejudiced in so deadly a manner rendered me hopeless and despairing." She wept.

"Dearest niece," said my father, "dry your tears. If she is, as you believe, innocent, rely on the justice of our laws, and the activity with which I shall prevent the slightest shadow of partiality."

II

We passed a few sad hours, until eleven o'clock, when the trial was to commence. My father and the rest of the family being obliged to attend as witnesses, I accompanied them to the court. During the whole of this wretched mockery of justice I suffered living torture. It was to be decided, whether the result of my curiosity and lawless devices would cause the death of two of my fellow beings: one a smiling babe, full of innocence

and joy; the other far more dreadfully murdered, with every aggravation of infamy that could make the murder memorable in horror. Justine also was a girl of merit, and possessed qualities which promised to render her life happy: now all was to be obliterated in an ignominious grave; and I the cause! A thousand times rather would I have confessed myself guilty of the crime ascribed to Justine; but I was absent when it was committed, and such a declaration would have been considered as the ravings of a madman, and would not have exculpated her who suffered through me.

The appearance of Justine was calm. She was dressed in mourning; and her countenance, always engaging, was rendered, by the solemnity of her feelings, exquisitely beautiful. Yet she appeared confident in innocence, and did not tremble, although gazed on and execrated by thousands; for all the kindness which her beauty might otherwise have excited, was obliterated in the minds of the spectators by the imagination of the enormity she was supposed to have committed. She was tranquil, yet her tranquillity was evidently constrained; and as her confusion had before been adduced as a proof of her guilt, she worked up her mind to an appearance of courage. When she entered the court, she threw her eyes around it, and quickly discovered where we were seated. A tear seemed to dim her eye when she saw us; but she quickly recovered herself, and a look of sorrowful affection seemed to attest her utter guiltlessness.

The trial began; and, after the advocate against her had stated the charge, several witnesses were called. Several strange facts combined against her, which might have staggered any one who had not such proof of her innocence as I had. She had been out the whole of the night on which the murder had been committed, and toward morning had been perceived by a market woman not far from the spot where the body of the murdered child had been afterward found. The woman asked her what did she there; but she looked very strangely, and only returned a confused and unintelligible answer. She returned to the house about eight o'clock; and, when one inquired where she had passed the night, she replied that she had been looking for the child, and demanded earnestly if anything had been heard concerning him. When shown the body, she fell into violent hysterics, and kept her bed for several days. The picture was then produced, which the servant had found in her pocket; and when Elizabeth, in a faltering voice, proved that it was the same which, an hour before the child had been missed, she had placed round his neck, a murmur of horror and indignation filled the court.

Justine was called on for her defence. As the trial had proceeded, her countenance had altered. Surprise, horror, and misery were strongly expressed. Sometimes she struggled with her tears; but, when she was desired to plead, she collected her powers, and spoke, in an audible, although variable, voice.

"God knows," she said, "how entirely I am innocent. But I do not pretend that my protestations should acquit me: I rest my innocence on a plain and simple explanation of the facts which have been adduced against me; and I hope the character I have always borne will incline my judges to a favorable interpretation, where any circumstance appears doubtful or suspicious."

She then related that, by the permission of Elizabeth, she had passed the evening of the night on which the murder had been committed at the house of an aunt at Chêne, a village situated at about a league from Geneva. On her return, at about nine o'clock, she met a man, who asked her if she had seen anything of the child who was lost. She was alarmed by this account, and passed several hours in looking for him, when the gates of Geneva were shut, and she was forced to remain several hours of the night in a barn belonging to a cottage, being unwilling to call up the inhabitants, to whom she was well known. Most of the night she spent here watching; toward morning she believed that she slept for a few minutes; some steps disturbed her, and she awoke. It was dawn, and she quitted her asylum, that she might again endeavor to find my brother. If she had gone near the spot where his body lay, it was without her knowledge. That she had been bewildered when questioned by the market woman was not surprising, since she had passed a sleepless night, and the fate of poor William was yet uncertain. Concerning the picture she could give no account.

"I know," continued the unhappy victim, "how heavily and fatally this one circumstance weighs against me, but I have no power of explaining it; and when I have expressed my utter ignorance, I am only left to conjecture concerning the probabilities by which it might have been placed in my pocket. But here also I am checked. I believe that I have no enemy on earth, and none surely would have been so wicked as to destroy me wantonly. Did the murderer place it there? I know of no opportunity afforded him for so doing; or, if I had, why should he have stolen the jewel, to part with it again so soon?

"I commit my cause to the justice of my judges, yet I see no room for hope. I beg permission to have a few witnesses examined concerning my character; and if their testimony shall not overweigh my supposed guilt, I must be condemned, although I would pledge my salvation on my innocence."

Several witnesses were called, who had known her for many years, and they spoke well of her; but fear and hatred of the crime of which they supposed her guilty rendered them timorous, and unwilling to come forward. Elizabeth saw even this last resource, her excellent disposition and irreproachable conduct, about to fail the accused, when, although violently agitated, she desired permission to address the court.

"I am," said she, "the cousin of the unhappy child who was murdered, or rather his sister, for I was educated by, and have lived with his parents

ever since and even long before, his birth. It may, therefore, be judged indecent in me to come forward on this occasion; but when I see a fellow creature about to perish through the cowardice of her pretended friends, I wish to be allowed to speak, that I may say what I know of her character. I am well acquainted with the accused. I have lived in the same house with her, at one time for five and at another for nearly two years. During all that period she appeared to me the most amiable and benevolent of human creatures. She nursed Madame Frankenstein, my aunt, in her last illness, with the greatest affection and care; and afterward attended her own mother during a tedious illness, in a manner that excited the admiration of all who knew her; after which she again lived in my uncle's house, where she was beloved by all the family. She was warmly attached to the child who is now dead, and acted toward him like a most affectionate mother. For my own part, I do not hesitate to say, that, notwithstanding all the evidence produced against her, I believe and rely on her perfect innocence. She had no temptation for such an action: as to the bauble on which the chief proof rests, if she had earnestly desired it, I should have willingly given it to her; so much do I esteem and value her."

A murmur of approbation followed Elizabeth's simple and powerful appeal; but it was excited by her generous interference, and not in favor of poor Justine, on whom the public indignation was turned with renewed violence, charging her with

the blackest ingratitude. She herself wept as Elizabeth spoke, but she did not answer. My own agitation and anguish was extreme during the whole trial. I believed in her innocence; I knew it. Could the dæmon, who had (I did not for a minute doubt) murdered my brother, also in his hellish sport have betrayed the innocent to death and ignominy? I could not sustain the horror of my situation; and when I perceived that the popular voice, and the countenances of the judges, had already condemned my unhappy victim, I rushed out of the court in agony. The tortures of the accused did not equal mine; she was sustained by innocence, but the fangs of remorse tore my bosom, and would not forego their hold.

I passed a night of unmingled wretchedness. In the morning I went to the court; my lips and throat were parched. I dared not ask the fatal question; but I was known, and the officer guessed the cause of my visit. The ballots had been thrown; they were all black, and Justine was condemned.

I cannot pretend to describe what I then felt. I had before experienced sensations of horror; and I have endeavored to bestow upon them adequate expressions, but words cannot convey an idea of the heart-sickening despair that I then endured. The person to whom I addressed myself added, that Justine had already confessed her guilt. "That evidence," he observed, "was hardly required in so glaring a case, but I am glad of it, and, indeed, none of our judges like to condemn a

criminal upon circumstantial evidence, be it ever so decisive."

This was strange and unexpected intelligence; what could it mean? Had my eyes deceived me? and was I really as mad as the whole world would believe me to be, if I disclosed the object of my suspicions? I hastened to return home, and Elizabeth eagerly demanded the result.

"My cousin," replied I, "it is decided as you may have expected; all judges had rather that ten innocent should suffer, than that one guilty should escape. But she has confessed."

This was a dire blow to poor Elizabeth, who had relied with firmness upon Justine's innocence. "Alas!" said she, "how shall I ever again believe in human goodness? Justine, whom I loved and esteemed as my sister, how could she put on those smiles of innocence only to betray? her mild eyes seemed incapable of any severity or guile, and yet she has committed a murder."

Soon after we heard that the poor victim had expressed a desire to see my cousin. My father wished her not to go; but said, that he left it to her own judgment and feelings to decide. "Yes," said Elizabeth, "I will go, although she is guilty; and you, Victor, shall accompany me: I cannot go alone." The idea of this visit was torture to me, yet I could not refuse.

We entered the gloomy prison-chamber, and beheld Justine sitting on some straw at the farther end; her hands were manacled and her head rested

on her knees. She rose on seeing us enter; and when we were left alone with her, she threw herself at the feet of Elizabeth, weeping bitterly. My cousin wept also.

"Oh, Justine!" said she, "why did you rob me of my last consolation? I relied on your innocence; and although I was then very wretched, I was not so miserable as I am now."

"And do you also believe that I am so very, very wicked? Do you also join with my enemies to crush me, to condemn me as a murderer?" Her voice was suffocated with sobs.

"Rise, my poor girl," said Elizabeth, "why do you kneel, if you are innocent? I am not one of your enemies; I believed you guiltless, notwithstanding every evidence, until I heard that you had yourself declared your guilt. That report, you say, is false; and be assured, dear Justine, that nothing can shake my confidence in you for a moment, but your own confession."

"I did confess; but I confessed a lie. I confessed, that I might obtain absolution; but now that falsehood lies heavier at my heart than all my other sins. The God of Heaven forgive me! Ever since I was condemned, my confessor has besieged me; he threatened and menaced, until I almost began to think that I was the monster that he said I was. He threatened excommunication and hell fire in my last moments, if I continued obdurate. Dear lady, I had none to support me; all looked on me as a wretch doomed to ignominy

and perdition. What could I do? In an evil hour I subscribed to a lie; and now only am I truly miserable."

She paused, weeping, and then continued—"I thought with horror, my sweet lady, that you should believe your Justine, whom your blessed aunt had so highly honored, and whom you loved, was a creature capable of a crime which none but the devil himself could have perpetrated. Dear William! dearest blessed child! I soon shall see you again in Heaven, where we shall all be happy; and that consoles me, going as I am to suffer ignominy and death."

"Oh, Justine! forgive me for having for one moment distrusted you. Why did you confess? But do not mourn, dear girl. Do not fear. I will proclaim, I will prove your innocence. I will melt the stony hearts of your enemies by my tears and prayers. You shall not die!—You, my playfellow, my companion, my sister, perish on the scaffold! No! no! I never could survive so horrible a misfortune."

Justine shook her head mournfully. "I do not fear to die," she said; "that pang is past. God raises my weakness, and gives me courage to endure the worst. I leave a sad and bitter world; and if you remember me, and think of me as of one unjustly condemned, I am resigned to the fate awaiting me. Learn from me, dear lady, to submit in patience to the will of Heaven!"

During this conversation I had retired to a corner of the prison-room, where I could conceal

the horrid anguish that possessed me. Despair! Who dared talk of that? The poor victim, who on the morrow was to pass the awful boundary between life and death, felt not as I did, such deep and bitter agony. I gnashed my teeth, and ground them together, uttering a groan that came from my inmost soul. Justine started. When she saw who it was, she approached me, and said, "Dear sir, you are very kind to visit me; you, I hope, do not believe that I am guilty?"

I could not answer. "No, Justine," said Elizabeth; "he is more convinced of your innocence than I was; for even when he heard that you had confessed, he did not credit it."

"I truly thank him. In these last moments I feel the sincerest gratitude toward those who think of me with kindness. How sweet is the affection of others to such a wretch as I am! It removes more than half my misfortune; and I feel as if I could die in peace, now that my innocence is acknowledged by you, dear lady, and your cousin."

Thus the poor sufferer tried to comfort others and herself. She indeed gained the resignation she desired. But I, the true murderer, felt the never-dying worm alive in my bosom, which allowed of no hope or consolation. Elizabeth also wept, and was unhappy; but hers also was the misery of innocence, which, like a cloud that passes over the fair moon, for a while hides but cannot tarnish its brightness. Anguish and despair had penetrated into the core of my heart; I bore a hell within me, which nothing could ex-

tinguish. We stayed several hours with Justine; and it was with great difficulty that Elizabeth could tear herself away. "I wish," cried she, "that I were to die with you; I cannot live in this world of misery."

Justine assumed an air of cheerfulness, while she with difficulty repressed her bitter tears. She embraced Elizabeth, and said, in a voice of half-suppressed emotion, "Farewell, sweet lady, dearest Elizabeth, my beloved and only friend; may Heaven, in its bounty, bless and preserve you; may this be the last misfortune that you will ever suffer! Live, and be happy, and make others so."

And on the morrow Justine died. Elizabeth's heart-rending eloquence failed to move the judges from their settled conviction in the criminality of the saintly sufferer. My passionate and indignant appeals were lost upon them. And when I received their cold answers, and heard the harsh unfeeling reasoning of these men, my purposed avowal died away on my lips. Thus I might proclaim myself a madman, but not revoke the sentence passed upon my wretched victim. She perished on the scaffold as a murderess!

From the tortures of my own heart, I turned to contemplate the deep and voiceless grief of my Elizabeth. This also was my doing! And my father's woe, and the desolation of that late so smiling home—all was the work of my thrice-accursed hands! Ye weep, unhappy ones; but these are not your last tears! Again shall you raise the funeral wail, and the sound of your lamen-

tations shall again and again be heard! Frankenstein, your son, your kinsman, your early, much-loved friend; he who would spend each vital drop of blood for your sakes—who has no thought nor sense of joy, except as it is mirrored also in your dear countenances—who would fill the air with blessings, and spend his life in serving you—he bids you weep—to shed countless tears; happy beyond his hopes, if thus inexorable fate be satisfied, and if the destruction pause before the peace of the grave have succeeded to your sad torments!

Thus spoke my prophetic soul, as, torn by remorse, horror, and despair, I beheld those I loved spend vain sorrow upon the graves of William and Justine, the first hapless victims to my unhallowed arts.

MARY W. SHELLEY.

Johnson's Method

INSTEAD of melting down my materials into one mass, and constantly speaking in my own person, by which I might have appeared to have more merit in the execution of the work, I have resolved to adopt and enlarge upon the excellent plan of Mr. Mason, in his Memoirs of Gray. Wherever narrative is necessary to explain, connect, and supply, I furnish it to the best of my abilities; but in the chronological series of Johnson's life, which I trace as distinctly as I can, year by year, I produce, wherever it is in my power, his own minutes, letters, or conversation, being convinced that this mode is more lively, and will make my readers better acquainted with him, than even most of those were who actually knew him, but could know him only partially; whereas there is here an accumulation of intelligence from various points, by which his character is more fully understood and illustrated.

Indeed I cannot conceive a more perfect mode of writing any man's life, than not only relating all the most important events of it in their order,

but interweaving what he privately wrote, and said, and thought; by which mankind are enabled as it were to see him live, and to "live o'er each scene" with him, as he actually advanced through the several stages of his life. Had his other friends been as diligent and ardent as I was, he might have been almost entirely preserved. As it is, I will venture to say that he will be seen in this work more completely than any man who has ever yet lived.

And he will be seen as he really was; for I profess to write, not his panegyrick, which must be all praise, but his Life; which, great and good as he was, must not be supposed to be entirely perfect. To be as he was, is indeed subject of panegyrick enough to any man in this state of being; but in every picture there should be shade as well as light, and when I delineate him without reserve, I do what he himself recommended, both by his precept and his example.

Mrs. Johnson

Johnson had, from his early youth, been sensible to the influence of female charms. When at Stourbridge school, he was much enamoured of Olivia Lloyd, a young quaker, to whom he wrote a copy of verses, which I have not been able to recover; but with what facility and elegance he could warble the amorous lay, will appear from the following lines which he wrote for his friend Mr. Edmund Hector.

VERSES *to a* LADY, *on receiving from her a* SPRIG *of* MYRTLE.

"What hopes, what terrours does thy gift create,
Ambiguous emblem of uncertain fate!
The myrtle, ensign of supreme command,
Consign'd by Venus to Melissa's hand;
Not less capricious than a reigning fair,
Now grants, and now rejects a lover's prayer.
In myrtle shades oft sings the happy swain,
In myrtle shades despairing ghosts complain:
The myrtle crowns the happy lovers' heads,
The unhappy lover's grave the myrtle spreads;
O then the meaning of thy gift impart,
And ease the throbbings of an anxious heart!
Soon must this bough, as you shall fix his doom,
Adorn Philander's head, or grace his tomb."

His juvenile attachments to the fair sex were, however, very transient: and it is certain that he formed no criminal connection whatsoever. Mr. Hector, who lived with him in his younger days in the utmost intimacy and social freedom, has assured me, that even at that ardent season his conduct was strictly virtuous in that respect; and that though he loved to exhilarate himself with wine, he never knew him intoxicated but once.

In a man whom religious education has secured from licentious indulgences, the passion of love, when once it has seized him, is exceedingly strong; being unimpaired by dissipation, and totally concentrated in one object. This was experienced by Johnson, when he became the fervent admirer of Mrs. Porter, after her first husband's death. Miss

Porter told me, that when he was first introduced to her mother, his appearance was very forbidding: he was then lean and lank, so that his immense structure of bones was hideously striking to the eye, and the scars of the scrophula were deeply visible. He also wore his hair, which was straight and stiff, and separated behind: and he often had, seemingly, convulsive starts and odd gesticulations, which tended to excite at once surprise and ridicule. Mrs. Porter was so much engaged by his conversation that she overlooked all these external disadvantages, and said to her daughter, "this is the most sensible man that I ever saw in my life."

Though Mrs. Porter was double the age of Johnson, and her person and manner, as described to me by the late Mr. Garrick, were by no means pleasing to others, she must have had a superiority of understanding and talents, as she certainly inspired him with a more than ordinary passion; and she having signified her willingness to accept of his hand, he went to Lichfield to ask his mother's consent to the marriage; which he could not but be conscious was a very imprudent scheme, both on account of their disparity of years, and her want of fortune. But Mrs. Johnson knew too well the ardour of her son's temper, and was too tender a parent to oppose his inclinations.

I know not for what reason the marriage ceremony was not performed at Birmingham; but a resolution was taken that it should be at Derby, for which place the bride and bridegroom set out

on horseback, I suppose in very good humour. But though Mr. Topham Beauclerk used archly to mention Johnson's having told him with much gravity, "Sir, it was a love marriage on both sides," I have had from my illustrious friend the following curious account of their journey to church upon the nuptial morn:—"Sir, she had read the old romances, and had got into her head the fantastical notion that a woman of spirit should use her lover like a dog. So, Sir, at first she told me that I rode too fast, and she could not keep up with me: and, when I rode a little slower, she passed me, and complained that I lagged behind. I was not to be made the slave of caprice; and I resolved to begin as I meant to end. I therefore pushed on briskly, till I was fairly out of her sight. The road lay between two hedges, so I was sure she could not miss it; and I contrived that she should soon come up with me. When she did, I observed her to be in tears."

This, it must be allowed, was a singular beginning of connubial felicity; but there is no doubt that Johnson, though he thus shewed a manly firmness, proved a most affectionate and indulgent husband to the last moment of Mrs. Johnson's life: and in his "Prayers and Meditations," we find very remarkable evidence that his regard and fondness for her never ceased, even after her death.

The Death of His Mother

In 1759, in the month of January, his mother died at the great age of ninety, an event which

deeply affected him; not that "his mind had acquired no firmness by the contemplation of mortality; but that his reverential affection for her was not abated by years, as indeed he retained all his tender feelings even to the latest period of his life. I have been told, that he regretted much his not having gone to visit his mother for several years previous to her death. But he was constantly engaged in literary labours which confined him to London; and though he had not the comfort of seeing his aged parent, he contributed to her support.

"To Mrs. Johnson, in Lichfield.

"HONOURED MADAM,

"THE account which Miss [Porter] gives me of your health, pierces my heart. GOD comfort, and preserve you, and save you, for the sake of Jesus Christ.

"I would have Miss read to you from time to time the Passion of our Saviour, and sometimes the sentences in the Communion Service, beginning—*Come unto me all ye that travail and are heavy laden, and I will give you rest.*

"I have just now read a physical book, which inclines me to think that a strong infusion of the bark would do you good. Do, dear mother, try it.

"Pray, send me your blessing, and forgive all that I have done amiss to you. And whatever you would have done, and what debts you would have paid first, or any thing else that you would direct, let Miss put it down; I shall endeavour to obey you.

"I have got twelve guineas to send you, but unhappily am at a loss how to send it to-night. If

I cannot send it to-night, it will come by the next post.

"Pray, do not omit any thing mentioned in this letter. GOD bless you for ever and ever.

"I am
"Your dutiful Son,
"SAM. JOHNSON."

"Jan. 13, 1758."

"TO MISS PORTER, AT MRS. JOHNSON'S, IN LICHFIELD.

"MY DEAR MISS,

"I THINK myself obliged to you beyond all expression of gratitude for your care of my dear mother. GOD grant it may not be without success. Tell Kitty, that I shall never forget her tenderness for her mistress. Whatever you can do, continue to do. My heart is very full.

"I hope you received twelve guineas on Monday. I found a way of sending them by means of the Postmaster, after I had written my letter, and hope they came safe. I will send you more in a few days. GOD bless you all.

"I am, my dear,
"Your most obliged
"and most humble Servant,
"SAM. JOHNSON."

"Jan. 16. 1759."

"Over the leaf is a letter to my mother."

"DEAR HONOURED MOTHER,

"YOUR weakness afflicts me beyond what I am willing to communicate to you. I do not think you unfit to face death, but I know not how to bear the thought of losing you. Endeavour to do all you [can] for yourself. Eat as much as you can.

"I pray often for you; do you pray for me.—I have nothing to add to my last letter.

"I am, dear, dear Mother,

"Your dutiful Son,

"SAM. JOHNSON."

"Jan. 16, 1759."

"TO MRS. JOHNSON, IN LICHFIELD.

"DEAR HONOURED MOTHER,

"I FEAR you are too ill for long letters; therefore I will only tell you, you have from me all the regard that can possibly subsist in the heart. I pray GOD to bless you for evermore, for Jesus Christ's sake. Amen.

"Let Miss write to me every post, however short.

"I am, dear Mother,

"Your dutiful Son,

"SAM. JOHNSON."

"Jan. 18, 1759."

"TO MISS PORTER, AT MRS. JOHNSON'S, IN LICHFIELD.

"DEAR MISS,

"I WILL, if it be possible, come down to you. GOD grant I may yet [find] my dear mother breathing and sensible. Do not tell her, lest I disappoint her. If I miss to write next post, I am on the road.

"I am, my dearest Miss,

"Your most humble servant,

"SAM. JOHNSON."

"Jan. 20, 1759."

"On the other side."

"DEAR HONOURED MOTHER,

"NEITHER your condition nor your character make it fit for me to say much. You have been

the best mother, and I believe the best woman in the world. I thank you for your indulgence to me, and beg forgiveness of all that I have done ill, and all that I have omitted to do well. God grant you his Holy Spirit, and receive you to everlasting happiness, for Jesus Christ's sake. Amen. Lord Jesus receive your spirit. Amen.

"I am, dear, dear Mother,

"Your dutiful Son,

"Sam. Johnson."

"Jan. 20, 1759."

"To Miss Porter, in Lichfield.

"You will conceive my sorrow for the loss of my mother, of the best mother. If she were to live again, surely I should behave better to her. But she is happy, and what is past is nothing to her; and for me, since I cannot repair my faults to her, I hope repentance will efface them. I return you and all those that have been good to her my sincerest thanks, and pray God to repay you all with infinite advantage. Write to me, and comfort me, dear child. I shall be glad likewise, if Kitty will write to me. I shall send a bill of twenty pounds in a few days, which I thought to have brought to my mother; but God suffered it not. I have not power or composure to say much more. God bless you, and bless us all.

"I am, dear Miss,

"Your affectionate humble Servant,

"Sam. Johnson."

"Jan. 23, 1759."

Soon after this event, he wrote his "Rasselas, Prince of Abyssinia:" concerning the publication of which Sir John Hawkins guesses vaguely

and idly, instead of having taken the trouble to inform himself with authentick precision. Not to trouble my readers with a repetition of the Knight's reveries, I have to mention, that the late Mr. Strahan the printer told me, that Johnson wrote it, that with the profits he might defray the expence of his mother's funeral, and pay some little debts which she had left. He told Sir Joshua Reynolds, that he composed it in the evenings of one week, sent it to the press in portions as it was written, and had never since read it over. Mr. Strahan, Mr. Johnston, and Mr. Dodsley, purchased it for a hundred pounds, but afterwards paid him twenty-five pounds more, when it came to a second edition.

Considering the large sums which have been received for compilations, and works requiring not much more genius than compilations, we cannot but wonder at the very low price which he was content to receive for this admirable performance; which, though he had written nothing else, would have rendered his name immortal in the world of literature. None of his writings has been so extensively diffused over Europe; for it has been translated into most, if not all, of the modern languages. This Tale, with all the charms of oriental imagery, and all the force and beauty of which the English language is capable, leads us through the most important scenes of human life, and shews us that this stage of our being is full of "vanity and vexation of spirit." To those who look no further than the present life, or who main-

tain that human nature has not fallen from the state in which it was created, the instruction of this sublime story will be of no avail. But they who think justly, and feel with strong sensibility, will listen with eagerness and admiration to its truth and wisdom. Voltaire's CANDIDE, written to refute the system of Optimism, which it has accomplished with brilliant success, is wonderfully similar in its plan and conduct to Johnson's RASSELAS; insomuch, that I have heard Johnson say, that if they had not been published so closely one after the other that there was not time for imitation, it would have been in vain to deny that the scheme of that which came latest was taken from the other. Though the proposition illustrated by both these works was the same, namely, that in our present state there is more evil than good, the intention of the writers was very different. Voltaire, I am afraid, meant only by wanton profaneness to obtain a sportive victory over religion, and to discredit the belief of a superintending Providence: Johnson meant, by shewing the unsatisfactory nature of things temporal, to direct the hopes of man to things eternal. Rasselas, as was observed to me by a very accomplished lady, may be considered as a more enlarged and more deeply philosophical discourse in prose, upon the interesting truth, which in his "Vanity of Human Wishes" he had so successfully enforced in verse.

The fund of thinking which this work contains is such, that almost every sentence of it may furnish a subject of long meditation. I am not satis-

fied if a year passes without my having read it through; and at every perusal, my admiration of the mind which produced it is so highly raised, that I can scarcely believe that I had the honour of enjoying the intimacy of such a man.

I restrain myself from quoting passages from this excellent work, or even referring to them, because I should not know what to select, or, rather, what to omit. I shall, however, transcribe one, as it shews how well he could state the arguments of those who believe in the appearance of departed spirits; a doctrine which it is a mistake to suppose that he himself ever positively held:

"If all your fear be of apparitions (said the Prince), I will promise you safety: there is no danger from the dead; he that is once buried will be seen no more.

"That the dead are seen no more (said Imlac), I will not undertake to maintain, against the concurrent and unvaried testimony of all ages, and of all nations. There is no people, rude or learned, among whom apparitions of the dead are not related and believed. This opinion, which prevails as far as human nature is diffused, could become universal only by its truth; those that never heard of one another, would not have agreed in a tale which nothing but experience can make credible. That it is doubted by single cavillers, can very little weaken the general evidence; and some who deny it with their tongues, confess it by their fears."

Notwithstanding my high admiration of Rasse-

las, I will not maintain that the "morbid melancholy" in Johnson's constitution may not, perhaps, have made life appear to him more insipid and unhappy than it generally is: for I am sure that he had less enjoyment from it than I have. Yet, whatever additional shade his own particular sensations may have thrown on his representation of life, attentive observation and close enquiry have convinced me, that there is too much reality in the gloomy picture. The truth, however, is, that we judge of the happiness and misery of life differently at different times, according to the state of our changeable frame. I always remember a remark made to me by a Turkish lady, educated in France, "*Ma foi, Monsieur, notre bonheur depend de la façon que notre sang circule.*" This have I learnt from a pretty hard course of experience, and would, from sincere benevolence, impress upon all who honour this book with a perusal, that until a steady conviction is obtained, that the present life is an imperfect state, and only a passage to a better, if we comply with the divine scheme of progressive improvement; and also that it is a part of the mysterious plan of Providence, that intellectual beings must "be made perfect through suffering"; there will be a continual recurrence of disappointment and uneasiness. But if we walk with hope in "the mid-day sun" of revelation, our temper and disposition will be such, that the comforts and enjoyments in our way will be relished, while we patiently support the inconveniences and pains. After much speculation and various reas-

onings, I acknowledge myself convinced of the truth of Voltaire's conclusion, "*Après tout c'est un monde passable.*" But we must not think too deeply:

> "——where ignorance is bliss,
> 'Tis folly to be wise,"

is, in many respects, more than poetically just. Let us cultivate, under the command of good principles, "*la théorie des sensations agréables*"; and, as Mr. Burke once admirably counselled a grave and anxious gentleman, "live pleasant."

The effect of Rasselas, and of Johnson's other moral tales, is thus beautifully illustrated by Mr. Courtenay:

> "Impressive truth, in splendid fiction drest,
> Checks the vain wish, and calms the troubled breast;
> O'er the dark mind a light celestial throws,
> And sooths the angry passions to repose;
> As oil effus'd illumes and smooths the deep,
> When round the bark the foaming surges sweep."

Rousseau

ROUSSEAU'S treatise on the inequality of mankind was at this time a fashionable topick. It gave rise to an observation by Mr. Dempster, that the advantages of fortune and rank were nothing to a wise man, who ought to value only merit. JOHNSON. "If man were a savage, living in the woods by himself, this might be true; but in civilized society we all depend upon each other, and our happiness is very much owing to the good opinion of mankind. Now, Sir, in civilized society, external advantages made us more respected. A man with a good coat upon his back meets with a better reception than he who has a bad one. Sir, you may analyse this, and say what is there in it? But that will avail you nothing, for it is a part of a general system. Pound St. Paul's church into atoms, and consider any single atom; it is, to be sure, good for nothing: but, put all these atoms together, and you have St. Paul's church. So it is with human felicity, which is made up of many ingredients, each of which may be shewn to be very insignificant. In civilized society, personal merit will not serve you

so much as money will. Sir, you may make the experiment. Go into the street, and give one man a lecture on morality, and another a shilling, and see which will respect you most. If you wish only to support nature, Sir William Petty fixes your allowance at three pounds a year; but as times are much altered, let us call it six pounds. This sum will fill your belly, shelter you from the weather, and even get you a strong lasting coat, supposing it to be made of good bull's hide. Now, Sir, all beyond this is artificial, and is desired in order to obtain a greater degree of respect from our fellow-creatures. And, Sir, if six hundred pounds a year procure a man more consequence, and, of course, more happiness than six pounds a year, the same proportion will hold as to six thousand, and so on, as far as opulence can be carried. Perhaps he who has a large fortune may not be so happy as he who has a small one; but that must proceed from other causes than from his having the large fortune: for, *cæteirs paribus*, he who is rich in a civilized society, must be happier than he who is poor; as riches, if properly used (and it is a man's own fault if they are not), must be productive of the highest advantages. Money, to be sure, of itself is of no use; for its only use is to part with it. Rousseau, and all those who deal in paradoxes, are led away by a childish desire of novelty. When I was a boy, I used always to choose the wrong side of a debate, because most ingenious things, that is to say, most new things, could be said upon it. Sir,

there is nothing for which you may not muster up more plausible arguments, than those which are urged against wealth and other external advantages. Why, now, there is stealing; why should it be thought a crime? When we consider by what unjust methods property has been often acquired, and that what was unjustly got it must be unjust to keep, where is the harm in one man's taking the property of another from him? Besides, Sir, when we consider the bad use that many people make of their property, and how much better use the thief may make of it, it may be defended as a very allowable practice. Yet, Sir, the experience of mankind has discovered stealing to be so very bad a thing, that they make no scruple to hang a man for it. When I was running about this town a very poor fellow, I was a great arguer for the advantages of poverty; but I was, at the same time, very sorry to be poor. Sir, all the arguments which are brought to represent poverty as no evil, shew it to be evidently a great evil. You never find people labouring to convince you that you may live very happily upon a plentiful fortune.—So you hear people talking how miserable a King must be; and yet they all wish to be in his place."

Rousseau and Voltaire

Our next meeting at the Mitre was on Saturday the 15th of February, when I presented to him my old and most intimate friend, the Reverend

Mr. Temple, then of Cambridge. I having mentioned that I had passed some time with Rousseau in his wild retreat, and having quoted some remark made by Mr. Wilkes, with whom I had spent many pleasant hours in Italy, Johnson said, (sarcastically,) "It seems, Sir, you have kept very good company abroad, Rousseau and Wilkes!" Thinking it enough to defend one at a time, I said nothing as to my gay friend, but answered with a smile, "My dear Sir, you don't call Rousseau bad company. Do you really think *him* a bad man?" JOHNSON. "Sir, if you are talking jestingly of this, I don't talk with you. If you mean to be serious, I think him one of the worst of men; a rascal, who ought to be hunted out of society, as he has been. Three or four nations have expelled him: and it is a shame that he is protected in this country." BOSWELL. "I don't deny, Sir, but that his novel may, perhaps, do harm; but I cannot think his intention was bad." JOHNSON. "Sir, that will not do. We cannot prove any man's intention to be bad. You may shoot a man through the head, and say you intended to miss him; but the Judge will order you to be hanged. An alleged want of intention, when evil is committed, will not be allowed in a court of justice. Rousseau, Sir, is a very bad man. I would sooner sign a sentence for his transportation, than that of any felon who has gone from the Old Bailey these many years. Yes, I should like to have him work in the plantations." BOSWELL. "Sir, do you think him as

bad a man as Voltaire?" JOHNSON. "Why, Sir, it is difficult to settle the proportion of iniquity between them."

This violence seemed very strange to me, who had read many of Rousseau's animated writings with great pleasure, and even edification; had been much pleased with his society, and was just come from the Continent, where he was very generally admired. Nor can I yet allow that he deserves the very severe censure which Johnson pronounced upon him. His absurd preference of savage to civilized life, and other singularities, are proofs rather of a defect in his understanding, than of any depravity in his heart. And notwithstanding the unfavourable opinion which many unworthy men have expressed of his "*Profession de Foi du Vicaire Savoyard,*" I cannot help admiring it as the performance of a man full of sincere reverential submission to Divine Mystery, though beset with perplexing doubts; a state of mind to be viewed with pity rather than with anger.

Free Will—Goldsmith's Coat

Dr. Johnson shunned to-night any discussion of the perplexed question of fate and free will, which I attempted to agitate: "Sir, (said he,) we *know* our will is free, and *there's* an end on't."

He honoured me with his company at dinner on the 16th of October, at my lodgings in Old Bond-street, with Sir Joshua Reynolds, Mr. Garrick, Dr. Goldsmith, Mr. Murphy, Mr. Bickerstaff, and

Mr. Thomas Davies. Garrick played round him with a fond vivacity, taking hold of the breasts of his coat, and, looking up in his face with a lively archness, complimented him on the good health which he seemed then to enjoy; while the sage, shaking his head, beheld him with a gentle complacency. One of the company not being come at the appointed hour, I proposed, as usual upon such occasions, to order dinner to be served; adding, "Ought six people to be kept waiting for one?" "Why, yes, (answered Johnson, with a delicate humanity,) if the one will suffer more by your sitting down, than the six will do by waiting." Goldsmith, to divert the tedious minutes, strutted about, bragging of his dress, and I believe was seriously vain of it, for his mind was wonderfully prone to such impressions. "Come, come, (said Garrick), talk no more of that. You are perhaps the worst—eh, eh!"—Goldsmith was eagerly attempting to interrupt him, when Garrick went on, laughing ironically, "Nay, you will always *look* like a gentleman; but I am talking of being well or *ill drest.*" "Well, let me tell you, (said Goldsmith,) when my taylor brought home my bloom-coloured coat, he said, 'Sir, I have a favour to beg of you. When any body asks you who made your clothes, be pleased to mention John Filby, at the Harrow, in Water-lane.'" JOHNSON. "Why, Sir, that was because he knew the strange colour would attract crowds to gaze at it, and thus they might hear of him, and see how well he could make a coat even of so absurd a colour."

A Foreign Visitor

Here let me not forget a curious anecdote, as related to me by Mr. Beauclerk, which I shall endeavour to exhibit as well as I can in that gentleman's lively manner; and in justice to him it is proper to add, that Dr. Johnson told me I might rely both on the correctness of his memory, and the fidelity of his narrative. "When Madame de Boufflers was first in England (said Beauclerk,) she was desirous to see Johnson. I accordingly went with her to his chambers in the Temple, where she was entertained with his conversation for some time. When our visit was over, she and I left him, and were got into Inner Temple-lane, when all at once I heard a noise like thunder. This was occasioned by Johnson, who it seems, upon a little recollection, had taken it into his head, that he ought to have done the honours of his literary residence to a foreign lady of quality, and eager to show himself a man of gallantry, was hurrying down the stair-case in violent agitation. He overtook us before we reached the Temple-gate, and brushing in between me and Madame de Bouffles, seized her hand, and conducted her to her coach. His dress was a rusty brown morning suit, a pair of old shoes by way of slippers, a little shrivelled wig sticking on the top of his head, and the sleeves of his shirt and the knees of his breeches hanging loose. A considerable crowd of people gathered round, and were not a little struck by this singular appearance."

Aristotle's "Poetics"

I introduced Aristotle's doctrine in his "Art of Poetry," of "the κάθάρσις τῶν παθημάτῶν, the purging of the passions," as the purpose of tragedy. "But how are the passions to be purged by terrour and pity?" (said I, with an assumed air of ignorance, to incite him to talk, for which it was often necessary to employ some address.) JOHNSON. "Why, Sir, you are to consider what is the meaning of purging in the original sense. It is to expel impurities from the human body. The mind is subject to the same imperfection. The passions are the great movers of human actions; but they are mixed with such impurities, that it is necessary they should be purged or refined by means of terrour and pity. For instance, ambition is a noble passion; but by seeing upon the stage, that a man who is so excessively ambitious as to raise himself by injustice, is punished, we are terrified at the fatal consequences of such a passion. In the same manner a certain degree of resentment is necessary; but if we see that a man carries it too far, we pity the object of it, and are taught to moderate that passion." My record upon this occasion does great injustice to Johnson's expression, which was so forcible and brilliant, that Mr. Cradock whispered me, "O that his words were written in a book!"

London

I suggested a doubt, that if I were to reside in London, the exquisite zest with which I relished it in occasional visits might go off, and I might grow tired of it. JOHNSON. "Why, Sir, you find no man, at all intellectual, who is willing to leave London. No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford."

Woman's Liberty

Mrs. Knowles affected to complain that men had much more liberty allowed them than women. JOHNSON. "Why, Madam, women have all the liberty they should wish to have. We have all the labour and the danger, and the women all the advantage. We go to sea, we build houses, we do everything, in short, to pay our court to the women." MRS. KNOWLES. "The Doctor reasons very wittily, but not convincingly. Now, take the instance of building; the mason's wife, if she is ever seen in liquor, is ruined; the mason may get himself drunk as often as he pleases, with little loss of character; nay, may let his wife and children starve." JOHNSON. "Madam, you must consider, if the mason does get himself drunk, and let his wife and children starve, the parish will oblige him to find security for their maintenance. We have different modes of restraining evil. Stocks for the men, a ducking-stool for women, and a pound for beasts. If we

require more perfection from women than from ourselves, it is doing them honour. And women have not the same temptations that we have; they may always live in virtuous company; men must live in the world indiscriminately. If a woman has no inclination to do what is wrong, being secured from it is no restraint to her. I am at liberty to walk into the Thames; but if I were to try it, my friends would restrain me in Bedlam, and I should be obliged to them." MRS. KNOWLES. "Still, Doctor, I cannot help thinking it a hardship that more indulgence is allowed to men than to women. It gives a superiority to men, to which I do not see how they are entitled." JOHNSON. "It is plain, Madam, one or other must have the superiority. As Shakespeare says, 'If two men ride on a horse, one must ride behind.'" DILLY. "I suppose, Sir, Mrs. Knowles would have them ride in panniers, one on each side." JOHNSON. "Then, Sir, the horse would throw them both." MRS. KNOWLES. "Well, I hope that in another world the sexes will be equal." BOSWELL. "That is being too ambitious, Madam. *We* might as well desire to be equal with the angels. We shall all, I hope, be happy in a future state, but we must not expect to be all happy in the same degree. It is enough, if we be happy according to our several capacities. A worthy carman will get to heaven as well as Sir Isaac Newton. Yet, though equally good, they will not have the same degrees of happiness." JOHNSON. "Probably not."

Horror of Death

I expressed a horrour at the thought of death. MRS. KNOWLES. "Nay, thou should'st not have a horrour for what is the gate of life." JOHNSON. (standing upon the hearth rolling about, with a serious, solemn, and somewhat gloomy air): "No rational man can die without uneasy apprehension." MRS. KNOWLES. "The Scriptures tell us, 'The righteous shall have *hope* in his death.'" JOHNSON. "Yes, Madam; that is he shall not have despair. But, consider, his hope of salvation must be founded on the terms on which it is promised that the mediation of our SAVIOUR shall be applied to us,—namely, obedience; and where obedience has failed, then, as suppletory to it, repentance. But what man can say that his obedience has been such, as he would approve of in another, or even in himself upon close examination, or that his repentance has not been such as to require being repented of? No man can be sure that his obedience and repentance will obtain salvation." MRS. KNOWLES. "But divine intimation of acceptance may be made to the soul." JOHNSON. "Madam, it may; but I should not think the better of a man who should tell me on his deathbed he was sure of salvation. A man cannot be sure himself that he has divine intimation of acceptance; much less can he make others sure that he has it." BOSWELL. "Then, Sir, we must be contented to acknowledge that death is a terrible thing." JOHNSON. "Yes, Sir,

I have made no approaches to a stage which can look on it as not terrible." MRS. KNOWLES (seeming to enjoy a pleasing serenity in the persuasion of benignant divine light): "Does not St. Paul say, 'I have fought the good fight of faith, I have finished my course; henceforth is laid up for me a crown of life'?" JOHNSON. "Yes, Madam; but here was a man inspired, a man who had been converted by supernatural interposition." BOSWELL. "In prospect death is dreadful; but in fact we find that people die easy." JOHNSON. "Why, Sir, most people have not *thought* much of the matter, so cannot *say* much, and it is supposed they die easy. Few believe it certain they are then to die; and those who do, set themselves to behave with resolution, as a man does who is going to be hanged:—he is not the less unwilling to be hanged." MISS SEWARD. "There is one mode of the fear of death, which is certainly absurd: and that is the dread of annihilation, which is only a pleasing sleep without a dream." JOHNSON. "It is neither pleasing, nor sleep; it is nothing. Now mere existence is so much better than nothing that one would rather exist even in pain, than not exist." BOSWELL. "If annihilation be nothing, then existing in pain is not a comparative state, but is a positive evil, which I cannot think we should choose. I must be allowed to differ here, and it would lessen the hope of future state founded on the argument, that the Supreme Being, who is good as He is great, will hereafter compensate for our present sufferings in this life. For

if existence, such as we have it here, be comparatively a good, we have no reason to complain, though no more of it should be given to us. But if our only state of existence were in this world, then we might with some reason complain that we are so dissatisfied with our enjoyments compared with our desires." JOHNSON. "The lady confounds annihilation, which is nothing, with the apprehension of it which is dreadful. It is in the apprehension of it that the horrour of annihilation consists."

Love of Children and Animals

Johnson's love of little children, which he discovered upon all occasions, calling them "pretty dears," and giving them sweetmeats, was an undoubted proof of the real humanity and gentleness of his disposition.

His uncommon kindness to his servants, and serious concern, not only for their comfort in this world, but their happiness in the next, was another unquestionable evidence of what all, who were intimately acquainted with him, knew to be true.

Nor would it be just under this head, to omit the fondness which he shewed for animals which he had taken under his protection. I never shall forget the indulgence with which he treated Hodge, his cat; for whom he himself used to go out and buy oysters, lest the servants, having that troubie, should take a dislike to the poor creature. I am, unluckily, one of those who have an antipathy to a cat, so that I am uneasy when

in the room with one; and I own, I frequently suffered a good deal from the presence of this same Hodge. I recollect him one day scrambling up Dr. Johnson's breast, apparently with much satisfaction, while my friend smiling and half-whistling, rubbed down his back, and pulled him by the tail; and when I observed he was a fine cat, saying "why, yes, Sir, but I have had cats whom I liked better than this;" and then as if perceiving Hodge to be out of countenance, adding "but he is a very fine cat, a very fine cat indeed."

This reminds me of the ludicrous account which he gave Mr. Langton, of the despicable state of a young gentleman of good family. "Sir, when I heard of him last, he was running about town shooting cats." And then in a sort of kindly reverie, he bethought himself of his own favourite cat, and said, "But Hodge shan't be shot: no, no, Hodge shall not be shot."

Truth

"We talked of the casuistical question, "Whether it was allowable at any time to depart from *Truth?*" JOHNSON. "The general rule is, that Truth should never be violated, because it is of the utmost importance to the comfort of life, that we should have a full security by mutual faith; and occasional inconveniences should be willingly suffered, that we may preserve it. There must, however, be some exceptions. If, for instance, a murderer should ask you which way a man is gone, you may tell him what is not true,

because you are under a previous obligation not to betray a man to a murderer." BOSWELL. "Supposing the person who wrote *Junius* were asked whether he was the authour might deny it?" JOHNSON. "I don't know what to say to this. If you were *sure* that he wrote *Junius*, would you, if he denied it, think as well of him afterwards? Yet it may be urged, that what a man has no right to ask, you may refuse to communicate; and there is no other effectual mode of preserving a secret and an important secret, the discovery of which may be very hurtful to you, but a flat denial; for if you are silent, or hesitate, or evade, it will be held equivalent to a confession. But stay, Sir, here is another case. Supposing the authour had told me confidentially that he had written *Junius*, and I were asked if he had, I should hold myself at liberty to deny it, as being under a previous promise, express or implied, to conceal it. Now what I ought to do for the author, may I not do for myself? But I deny the lawfulness of telling a lie to a sick man, for fear of alarming him. You have no business with consequences; you are to tell the truth. Besides, you are not sure, what effect your telling him he is in danger may have. It may bring his distemper to a crisis, and that may cure him. Of all lying, I have the greatest abhorrence of this, because I believe it has been frequently practised on myself."

I cannot help thinking that there is much weight in the opinion of those who have held, that truth, as an eternal and immutable principle,

ought, upon no account whatever, to be violated from supposed previous or superiour obligations, of which every man being to judge for himself there is great danger that we too often, from partial motives, persuade ourselves that they exist; and probably, whatever extraordinary instances may sometimes occur, where some evil may be prevented by violating this noble principle it would be found that human happiness would, upon the whole, be more perfect, were Truth universally preserved.

Character

The character of SAMUEL JOHNSON has, I trust, been so developed in the course of this work, that they, who have honoured it with a perusal, may be considered as well acquainted with him. As, however, it may be expected that I should collect into one view the capital and distinguishing features of this extraordinary man, I shall endeavour to acquit myself of that part of my biographical undertaking, however difficult it may be to do that which many of my readers will do better for themselves.

His figure was large and well formed, and his countenance of the cast of an ancient statue; yet his appearance was rendered strange and somewhat uncouth, by convulsive cramps, by the scars of that distemper which it was once imagined the royal touch could cure, and by a slovenly mode of dress. He had the use only of one eye; yet so much does mind govern, and even supply

the deficiency of organs, that his visual perceptions, as far as they extended, were uncommonly quick and accurate. So morbid was his temperament, that he never knew the natural joy of a free and vigorous use of his limbs: when he walked, it was like the struggling gait of one in fetters; when he rode, he had no command or direction of his horse, but was carried as if in a balloon. That with his constitution and habits of life, he should have lived seventy-five years, is a proof that an inherent *vivida vis* is a powerful preservative of the human frame.

Man is, in general, made up of contradictory qualities; and these will ever shew themselves in strange succession, where a consistency in appearance at least, if not reality, has not been attained by long habits of philosophical discipline. In proportion to the native vigour of the mind, the contradictory qualities will be the more prominent, and more difficult to be adjusted; and, therefore, we are not to wonder, that Johnson exhibited an eminent example of this remark which I have made upon human nature. At different times, he seemed a different man, in some respects not, however, in any great or essential article, upon which he had fully employed his mind, and settled certain principles of duty, but only in his manners, and in the display of argument and fancy in his talk. He was prone to superstition, but not to credulity. Though his imagination might incline him to a belief of the marvellous and the mysterious, his vigorous reason examined the

evidence with jealousy. He was a sincere and zealous Christian, of high Church-of-England and monarchical principles, which he would not tamely suffer to be questioned; and had, perhaps, at an early period, narrowed his mind somewhat too much, both as to religion and politicks. His being impressed with the danger of extreme latitude in either, though he was of a very independent spirit, occasioned his appearing somewhat unfavourable to the prevalence of that noble freedom of sentiment which is the best possession of man. Nor can it be denied, that he had many prejudices; which, however, frequently suggested many of his pointed sayings, that rather shew a playfulness of fancy than any settled malignity. He was steady and inflexible in maintaining the obligations of religion and morality; both from a regard for the order of society, and from a veneration for the GREAT SOURCE of all order; correct, nay stern in his taste; hard to please, and easily offended; impetuous and irritable in his temper, but of a most humane and benevolent heart, which shewed itself not only in a most liberal charity, as far as his circumstances would allow, but in a thousand instances of active benevolence. He was afflicted with a bodily disease, which made him often restless and fretful; and with a constitutional melancholy, the clouds of which darkened the brightness of his fancy, and gave a gloomy cast to his whole course of thinking: we, therefore, ought not to wonder at his sallies of impatience and passion at any

time; especially when provoked by obtrusive ignorance, or presuming petulance; and allowance must be made for his uttering hasty and satirical sallies even against his best friends. And, surely, when it is considered, that, "amidst sickness and sorrow," he exerted his faculties in so many works for the benefit of mankind, and particularly that he achieved the great and admirable DICTIONARY of our language, we must be astonished at his resolution. The solemn text, "of him to whom much is given, much will be required," seems to have been ever present to his mind, in a rigorous sense, and to have made him dissatisfied with his labours and acts of goodness, however comparatively great; so that the unavoidable consciousness of his superiority was, in that respect, a cause of disquiet. He suffered so much from this, and from the gloom which perpetually haunted him, and made solitude frightful, that it may be said of him, "If in this life only he had hope, he was of all men most miserable." He loved praise, when it was brought to him; but was too proud to seek for it. He was somewhat susceptible of flattery. As he was general and unconfined in his studies, he cannot be considered as master of any one particular science; but he had accumulated a vast and various collection of learning and knowledge, which was so arranged in his mind, as to be ever in readiness to be brought forth. But his superiority over other learned men consisted chiefly in what may be called the art of thinking, the art of using his mind; a certain

continual power of seizing the useful substance of all that he knew, and exhibiting it in a clear and forcible manner; so that knowledge, which we often see to be no better than lumber in men of dull understanding, was, in him, true, evident, and actual wisdom. His moral precepts are practical; for they are drawn from an intimate acquaintance with human nature. His maxims carry conviction; for they are founded on the basis of common sense, and a very attentive and minute survey of real life. His mind was so full of imagery, that he might have been perpetually a poet; yet it is remarkable, that, however rich his prose is in this respect, his poetical pieces, in general, have not much of that splendour, but are rather distinguished by strong sentiment, and acute observation, conveyed in harmonious and energetick verse, particularly in heroick couplets. Though usually grave, and even awful in his deportment, he possessed uncommon and peculiar powers of wit and humour; he frequently indulged himself in colloquial pleasantry; and the heartiest merriment was often enjoyed in his company; with this great advantage, that, as it was entirely free from any poisonous tincture of vice or impiety, it was salutary to those who shared in it. He had accustomed himself to such accuracy in his common conversation, that he at all times expressed his thoughts with great force, and an elegant choice of language, the effect of which was aided by his having a loud voice, and a slow deliberate utterance. In him were united

a most logical head with a most fertile imagination, which gave him an extraordinary advantage in arguing: for he could reason close or wide, as he saw best for the moment. Exulting in his intellectual strength and dexterity, he could, when he pleased, be the greatest sophist that ever contended in the lists of declamation; and, from a spirit of contradiction, and a delight in shewing his powers, he would often maintain the wrong side with equal warmth and ingenuity; so that, when there was an audience, his real opinions could seldom be gathered from his talk; though when he was in company with a single friend, he would discuss a subject with genuine fairness, but he was too conscientious to make errour permanent and pernicious, by deliberately writing it; and, in all his numerous works, he earnestly inculcated what appeared to him to be the truth; his piety being constant, and the ruling principle of all his conduct.

Such was SAMUEL JOHNSON, a man whose talents, acquirements, and virtues were so extraordinary, that the more his character is considered, the more he will be regarded by the present age, and by posterity, with admiration and reverence.

JAMES BOSWELL.

EXTRACTS FROM LORD CHESTERFIELD'S FAMOUS LETTERS TO HIS SON, PHILIP DORMER STANHOPE

THE end which I propose by your education, and which (if you please) I shall certainly attain, is to unite in you the knowledge of a scholar with the manners of a courtier; and to join, what is seldom joined in any of my countrymen, books and the world. They are commonly twenty years old before they have spoken to anybody above their schoolmaster and the fellows of their college. If they happen to have learning, it is only Greek and Latin; but not one word of modern history or modern languages. Thus prepared, they go abroad, as they call it; but, in truth, they stay at home all that while; for being very awkward, confoundedly ashamed, and not speaking the languages, they go into no foreign company, at least none good; but dine and sup with one another only at the tavern. Such examples, I am sure, you will not imitate, but even carefully avoid.

Wear your learning like your watch, in a private pocket; and do not pull it out and strike it, merely to show that you have one. If you are asked what o'clock it is, tell it, but do not

proclaim it hourly and unasked, like the watchman.

Good sense must, in many cases, determine good breeding; because the same thing that would be civil at one time, and to one person, may be quite otherwise at another time, and to another person; but there are some general rules of good breeding that always hold true and in all cases.

I have warned you against odd motions, strange postures, and ungenteel carriage. But there is likewise an awkwardness of the mind that ought to be, and with care may be, avoided: as, for instance, to mistake or forget names; to speak of Mr. What-d'ye-call-him, or Mrs. Thingum, or How-d'ye-call-her, is excessively awkward and ordinary. To call people by improper titles and appellations is so, too; as my Lord for sir; and sir for my Lord. To begin a story or narration, when you are not perfect in it, and cannot go through with it, but are forced, possibly, to say in the middle of it, "I have forgot the rest," is very unpleasant and bungling. One must be extremely exact, clear, and perspicuous in every thing one says, otherwise, instead of entertaining or informing others, one only tires and puzzles them. The voice and manner of speaking, too, are not to be neglected; some people almost shut their mouths when they speak, and mutter so, that they are not to be understood; others speak so fast and sputter so, that they are not to be understood neither;

some always speak as loud as if they were talking to deaf people; and others so low that one cannot hear them. All these habits are awkward and disagreeable; and are to be avoided by attention; they are the distinguishing marks of the ordinary people, who have had no care taken of their education. You cannot imagine how necessary it is to mind all these little things; for I have seen many people with great talents ill received, for want of having these talents, too; and others well received only from their little talents, and who had no great ones.

There is no surer sign in the world of a little, weak mind, than inattention. Whatever is worth doing at all is worth doing well; and nothing can be done well without attention. It is the sure answer of a fool, when you ask him about anything that was said or done where he was present, that "truly he did not mind it." And why did not the fool mind it? What had he else to do there, but to mind what was doing? A man of sense sees, hears, and retains everything that passes where he is. I desire I may never hear you talk of not minding, nor complain, as most fools do, of a treacherous memory. Mind, not only what people say, but how they say it; and, if you have any sagacity, you may discover more truth by your eyes than by your ears. People can say what they will but they cannot look what they will, and their looks frequently discover what their words are calculated to conceal. The

most material knowledge of all—I mean the knowledge of the world—is not to be acquired without great attention.

In mixed companies, whoever is admitted to make part of them is, for the time at least, supposed to be upon a footing of equality with the rest; and, consequently, as there is no one principal object of awe and respect, people are apt to take a greater latitude in their behavior, and to be less upon their guard; and so they may, provided it be within certain bounds, which are upon no occasion to be transgressed. But, upon these occasions, though no one is entitled to distinguished marks of respect, every one claims, and very justly, every mark of civility and good-breeding. Ease is allowed, but carelessness and negligence are strictly forbidden. If a man accosts you, and talks to you ever so dully or frivolously, it is worse than rudeness, it is brutality, to show him, by a manifest inattention to what he says, that you think him a fool or a blockhead, and not worth hearing. It is much more so with regard to women; who, of whatever ranks they are, are entitled, in consideration of their sex, not only to an attentive, but an officious good-breeding from men.

The characteristic of a well-bred man is, to converse with his inferiors without insolence, and with his superiors with respect and with ease. He talks to kings without concern; he trifles with women of the first condition, with familiarity,

gaiety, but respect; and converses with his equals, whether he is acquainted with them or not, upon general, common topics, that are not, however, quite frivolous, without the least concern of mind or awkwardness of body; neither of which can appear to advantage, but when they are perfectly easy.

Imitate then, with discernment and judgment, the real perfections of the good company into which you may get; copy their politeness, their carriage, their address, and the easy and well-bred turn of their conversation; but remember that, let them shine ever so bright, their vices, if they have any, are so many spots which you would no more imitate than you would make an artificial wart upon your face.

LORD CHESTERFIELD.

THE PLAN OF AN ENGLISH DICTIONARY

To the Right Honorable Philip Dormer, Earl of Chesterfield

One of His Majesty's Principal Secretaries of State.

MY LORD,

When first I undertook to write an ENGLISH DICTIONARY, I had no expectation of any higher patronage than that of the proprietors of the copy, nor prospect of any other advantage than the price of my labor. I knew that the work

in which I engaged is generally considered as drudgery for the blind, as the proper toil of artless industry; a task that requires neither the light of learning, nor the activity of genius, but may be successfully performed without any higher quality than that of bearing burthens with dull patience, and beating the track of the alphabet with sluggish resolution.

Whether this opinion, so long transmitted, and so widely propagated, had its beginning from truth and nature, or from accident and prejudice; whether it be decreed by the authority of reason, or the tyranny of ignorance, thnt of all the candidates for literary praise, the unhappy lexicographer holds the lowest place, neither vanity nor interest incited me to inquire. It appeared that the province allotted me was, of all the regions of learning, generally confessed to be the least delightful, that it was believed to produce neither fruits nor flowers; and that, after a long and laborious cultivation, not even the barren laurel had been found upon it.

Yet on this province, my lord, I entered, with the pleasing hope, that, as it was low, it likewise would be safe. I was drawn forward with the prospect of employment, which, though not splendid, would be useful; and which, though it could not make my life envied, would keep it innocent; which would awaken no passion, engage me in no contention, nor throw in my way any temptation to disturb the quiet of others by censure, or my own by flattery.

I have read indeed of times, in which princes and statesmen thought it part of their honor to promote the improvement of their native tongues; and in which dictionaries were written under the protection of greatness. To the patrons of such undertakings I willingly paid the homage of believing that they, who were thus solicitous for the perpetuity of their language, had reason to expect that their actions would be celebrated by posterity, and that the eloquence which they promoted would be employed in their praise. But I consider such acts of beneficence as prodigies, recorded rather to raise wonder than expectation; and content with the terms that I had stipulated, had not suffered my imagination to flatter me with any other encouragement, when I found that my design had been thought by your lordship of importance sufficient to attract your favor.

How far this unexpected distinction can be rated among the happy incidents of life, I am not yet able to determine. Its first effect has been to make me anxious, lest it should fix the attention of the publick too much upon me, and, as it once happened to an epick poet of France, by raising the reputation of the attempt, obstruct the reception of the work. I imagine what the world will expect from a scheme, prosecuted under your lordship's influence; and I know that expectation, when her wings are once expanded, easily reaches heights which performance never will attain; and when she has mounted the summit

of perfection, derides her followers, who die in the pursuit.

Not therefore to raise expectation but to repress it, I here lay before your lordship the plan of my undertaking, that more may not be demanded than I intend; and that, before it is too far advanced to be thrown into a new method, I may be advertised of its defects or superfluities. Such informations I may justly hope, from the emulation with which those, who desire the praise of elegance or discernment, must contend in the promotion of a design that you, my lord, have not thought unworthy to share your attention with treaties and with wars.

In the first attempt to methodize my ideas I found a difficulty, which extended itself to the whole work. It was not easy to determine by what rule of distinction the words of this Dictionary were to be chosen. The chief intent of it is to preserve the purity, and ascertain the meaning of our English idiom; and this seems to require nothing more than that our language be considered, so far as it is our own; that the words and phrases used in the general intercourse of life, or found in the works of those whom we commonly style polite writers be selected, without including the terms of particular professions; since, with the arts to which they relate, they are generally derived from other nations, and are very often the same in all the languages of this part of the world. This is, perhaps, the exact and pure idea of a grammatical dictionary; but

in lexicography, as in other arts, naked science is too delicate for the purposes of life. The value of a work must be estimated by its use: it is not enough that a dictionary delights the critick, unless, at the same time, it instructs the learner; as it is to little purpose that an engine amuses the philosopher by the subtilty of its mechanism, if it requires so much knowledge in its application as to be of no advantage to the common workman.

The title which I prefix to my work has long conveyed a very miscellaneous idea, and they that take a dictionary into their hands, have been accustomed to expect from it a solution of almost every difficulty. If foreign words therefore were rejected, it could be little regarded, except by criticks, or those who aspire to criticism; and however it might enlighten those that write, would be all darkness to them that only read. The unlearned must oftener consult their dictionaries for the meaning of words, than for their structures or formations; and the words that most want explanation, are generally terms of art; which, therefore, experience has taught my predecessors to spread with a kind of pompous luxuriance over their productions.

The academicians of France, indeed, rejected terms of science in their first essay, but found afterward a necessity of relaxing the rigour of their determination; and, though they would not naturalize them at once by a single act, permitted them by degrees to settle themselves among

the natives, with little opposition; and it would surely be no proof of judgment to imitate them in an errour which they have now retracted, and deprive the book of its chief use, by scrupulous distinctions.

Of such words, however, all are not equally to be considered as parts of our language; for some of them are naturalized and incorporated, but others still continue aliens, and are rather auxiliaries than subjects. This naturalization is produced either by an admission into common speech, in some metaphorical signification, which is the acquisition of a kind of property among us; as we say, the *zenith* of advancement, the *meridian* of life, the *cynosure* of neighboring eyes; or it is the consequence of long intermixture and frequent use, by which the ear is accustomed to the sound of words, till their original is forgotten, as in *equator, satellites;* or of the change of a foreign into an English termination, and a conformity to the laws of the speech into which they are adopted as in *category, cachexy, peripneumony.*

Of those which still continue in the state of aliens and have made no approaches toward assimilation, some seem necessary to be retained; because the purchasers of the Dictionary will expect to find them. Such are many words in the common law, as *capias, habeas corpus, præmunire, nisi prius:* such are some terms of controversial divinity, as *hypostasis;* and of physick, as the names of diseases; and in general,

all terms which can be found in books not written professedly upon particular arts, or can be supposed necessary to those who do not regularly study them. Thus, when a reader not skilled in physick happens in Milton upon this line,

> ———pining atrophy,
> Marasmus, and wide-wasting pestilence,

he will, with equal expectation, look into his dictionary for the word *marasmus*, as for *atrophy*, or *pestilence*; and will have reason to complain if he does not find it.

It seems necessary for the completion of a dictionary designed not merely for criticks, but for popular use, that it should comprise, in some degree, the peculiar words of every profession; that the terms of war and navigation should be inserted, so far as they can be required by readers of travels, and of history; and those of law, merchandise, and mechanical trades, so far as they can be supposed useful in the occurrences of common life.

But there ought, however, to be some distinction made between the different classes of words; and therefore it will be proper to print those which are incorporated into the language in the usual character, and those which are still to be considered as foreign, in the *italick* letter.

Another question may arise with regard to appellatives, or the names of species. It seems

of no great use to set down the words *horse, dog, cat, willow, alder, daisy, rose,* and a thousand others, of which it will be hard to give an explanation, not more obscure than the word itself. Yet it is to be considered, that, if the names of animals be inserted, we must admit those which are more known, as well as those with which we are, by accident, less acquainted; and if they are all rejected, how will the reader be relieved from difficulties produced by allusions to the crocodile, the chameleon, the ichneumon, and the hyena? If no plants are to be mentioned, the most pleasing part of nature will be excluded and many beautiful epithets be unexplained. If only those which are less known are to be mentioned, who shall fix the limits of the reader's learning? The importance of such explications appears from the mistakes which the want of them has occasioned. Had Shakespeare had a dictionary of this kind, he had not made the *woodbine* entwine the *honeysuckle;* nor would Milton, with such assistance, have disposed so improperly of his *ellops* and his *scorpion.*

Besides, as such words, like others, require that their accents should be settled, their sounds ascertained, and their etymologies deduced, they cannot be properly omitted in the dictionary. And though the explanations of some may be censured as trivial, because they are almost universally understood; and those of others are unnecessary, because they will seldom occur; yet it seems not proper to omit them, since it is rather

to be wished that many readers should find more than he expect, than that one should miss what they might hope to find.

When all the words are selected and arranged, the first part of the work to be considered is the orthography, which was long vague and uncertain; which at last, when its fluctuation ceased, was in many cases settled but by accident; and in which, according to your lordship's observation, there is still great uncertainty among the best criticks: nor is it easy to state a rule by which we may decide between custom and reason, or between the equiponderant authorities of writers alike eminent for judgment and accuracy.

The great orthographical contest has long subsided between etymology and pronunciation. It has been demanded, on one hand, that men should write as they speak; but as it has been shown that this conformity never was attained in any language, and that it is not more easy to persuade men to agree exactly in speaking than in writing, it may be asked with equal propriety, why men do not rather speak as they write. In France, where this controversy was at its greatest height, neither party, however ardent, durst adhere steadily to their own rule; the etymologist was often forced to spell with the people; and the advocate for the authority of pronunciation found it sometimes deviating so capriciously from the received use of writing, that he was constrained to comply with the rule of his adversaries, lest he should lose the end by the

means, and be left alone by following the crowd.

When a question of orthography is dubious, that practice has, in my opinion, a claim to preference which preserves the greatest number of radical letters, or seems most to comply with the general custom of our language. But the chief rule which I propose to follow is, to make no innovation, without a reason sufficient to balance the inconvenience of change; and such reasons I do not expect often to find. All change is of itself an evil, which ought not to be hazarded but for evident advantage; and as inconstancy is in every case a mark of weakness, it will add nothing to the reputation of our tongue. There are, indeed, some who despise the inconveniences of confusion, who seem to take pleasure in departing from custom, and to think alteration desirable for its own sake; and the reformation of our orthography, which these writers have attempted, should not pass without its due honors, but that I suppose they hold a singularity its own reward or may dread the fascination of lavish praise.

The present usage of spelling, where the present usage can be distinguished, will therefore, in this work, be generally followed; yet there will be often occasion to observe, that it is in itself inaccurate, and tolerated rather than chosen; particularly when, by a change of one letter, or more, the meaning of a word is obscured; as in *farrier*, or *ferrier*, as it was formerly written from *ferrum*, or *fer;* in *gibberish*, for *gebrish*, the jargon

of Geber, and his chymical followers, understood by none but their own tribe. It will be likewise sometimes proper to trace back the orthography of different ages, and shew by what gradations the word departed from its original.

Closely connected with orthography is pronunciation, the stability of which is of great importance to the duration of a language, because the first change will naturally begin by corruptions in the living speech. The want of certain rules for the pronunciation of former ages, has made us wholly ignorant of the metrical art of our ancient poets; and since those who study their sentiments regret the loss of their numbers, it is surely time to provide that the harmony of the moderns may be more permanent.

A new pronunciation will make almost a new speech, and therefore, since one great end of this undertaking is to fix the English language, care will be taken to determine the accentuation of all polysyllables by proper authorities, as it is one of those capricious phenomena which cannot be easily reduced to rules. Thus there is no antecedent reason for difference of accent in the words *dolorous* and *sonorous;* yet of the one Milton gives the sound in this line:

> He pass'd o'er many a region dolorous;

and that of the other in this,

> Sonorous metal blowing martial sounds.

It may likewise be proper to remark metrical licences, such as contractions, *generous, gen'rous; rev-*

erend, rev'rend; and coalitions, as *region, question.*

. . . . . .

With regard to questions of purity or propriety, I was once in doubt whether I should not attribute too much to myself, in attempting to decide them, and whether my province was to extend beyond the proposition of the question, and the display of the suffrages on each side; but I have been since determined, by your lordship's opinion, to interpose my own judgment and shall therefore endeavor to support what appears to me most consonant to grammar and reason. Ausonius thought that modesty forbade him to plead inability for a task to which Cæsar had judged him equal.

Cur me posse negem, posse quod ille putat?

And I may hope, my lord, that since you, whose authority in our language is so generally acknowledged, have commissioned me to declare my own opinion, I shall be considered as exercising a kind of vicarious jurisdiction, and that the power which might have been denied to my own claim, will be readily allowed me as the delegate of your lordship.

In citing authorities, on which the credit of every part of this work must depend, it will be proper to observe some obvious rules; such as of preferring writers of the first reputation to those of an inferiour rank; of noting the quotations with accuracy; and of selecting, when it can be conveniently done, such sentences, as, besides their

immediate use, may give pleasure or instruction, by conveying some elegance of language, or some precept of prudence, or piety.

It has been asked, on some occasions, who shall judge the judges? And since, with regard to this design, a question may arise by what authority the authorities are selected, it is necessary to obviate it, by declaring that many of the writers whose testimonies will be alleged, were selected by Mr. Pope; of whom I may be justified in affirming, that were he still alive, solicitous as he was for the success of this work, he would not be displeased that I have undertaken it.

It will be proper that the quotations be ranged according to the ages of their authours: and it will afford an agreeable amusement, if to the words and phrases which are not of our own growth, the name of the writer who first introduced them can be affixed; and if to words which are now antiquated, the authority be subjoined of him who last admitted them. Thus, for *scathe* and *buxom*, now obsolete, Milton may be cited,

> —The mountain oak
> Stands *scath'd* to heaven——
> —He with broad sails
> Winnow'd the *buxom* air——

By this method every word will have its history, and the reader will be informed of the gradual changes of the language, and have before his eyes the rise of some words, and the fall of others. But observations so minute and accurate are to be

desired, rather than expected; and if use be carefully supplied, curiosity must sometimes bear its disappointments.

This, my lord, is my idea of an English Dictionary; a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained, and its duration lengthened. And though, perhaps, to correct the language of nations by books of grammar, and amend their manners by discourses of morality, may be tasks equally difficult; yet, as it is unavoidable to wish, it is natural likewise to hope, that your lordship's patronage may not be wholly lost; that it may contribute to the preservation of ancient, and the improvement of modern writers; that it may promote the reformation of those translators, who, for want of understanding the characteristical difference of tongues, have formed a chaotic dialect of heterogeneous phrases; and awaken to the care of purer diction some men of genius, whose attention to argument makes them negligent of style, or whose rapid imagination, like the Peruvian torrents, when it brings down gold, mingles it with sand.

When I survey the plan which I have laid before you, I cannot, my lord, but confess, that I am frighted at its extent, and, like the soldiers of Cæsar, look on Britain as a new world, which it is almost madness to invade. But I hope, that though I should not complete the conquest, I shall at least discover the coast, civilize part of

the inhabitants, and make it easy for some other adventurer to proceed farther, to reduce them wholly to subjection, and settle them under laws.

We are taught by the great Roman orator, that every man should propose to himself the highest degree of excellence, but that he may stop with honor at the second or third: though therefore my performance should fall below the excellence of other dictionaries, I may obtain, at least, the praise of having endeavored well; nor shall I think it any reproach to my diligence, that I have retired without a triumph, from a contest with united academies, and long successions of learned compilers. I cannot hope, in the warmest moments, to preserve so much caution through so long a work, as not often to sink into negligence, or to obtain so much knowledge of all its parts as not frequently to fail by ignorance. I expect that sometimes the desire of accuracy will urge me to superfluities, and sometimes the fear of prolixity betray me to omissions: that in the extent of such variety, I shall be often bewildered; and in the mazes of such intricacy, be frequently entangled: that in one part refinement will be subtilized beyond exactness, and evidence dilated in another beyond perspicuity. Yet I do not despair of approbation from those who, knowing the uncertainty of conjecture, the scantiness of knowledge, the fallibility of memory, and the unsteadiness of attention, can compare the causes of errour with the means of avoiding it, and the extent of art with the capacity of man; and

whatever be the event of my endeavours, I shall not easily regret an attempt which has procured me the honour of appearing thus publickly,

My lord,

Your lordship's most obedient,

and most humble servant,

SAM. JOHNSON.

LETTER TO LORD CHESTERFIELD

[In the course of the winter preceding this grand publication (The English Dictionary), the late earl of Chesterfield gave two essays in the periodical paper called *The World* dated November 28, and December 5, 1754, to prepare the public for so important a work. The original plan, addressed to his lordship in the year 1747, is there mentioned in terms of the highest praise; and this was understood at the time to be a courtly way of soliciting a dedication of the Dictionary to himself. Johnson treated this civility with disdain. He said to Garrick and others, "I have sailed a long and painful voyage round the world of the English language; and does he now send out two cockboats to tow me into harbor?" He had said in the last number of the *Rambler*, "that, having labored to maintain the dignity of virtue, I will not now degrade it by the meanness of dedication." Such a man when he had finished his Dictionary, "not," as he says himself, "in the soft obscurities of retirement, or under the shelter of academic bowers, but amidst inconveniences and distraction, in sickness and in sorrow, and without the patronage of the great," was not likely to be caught by the lure thrown out by Lord Chesterfield. He had in vain sought the patronage of that nobleman; and his pride, exasperated by disappointments, drew from him the following letter, dated in the month of February, 1755.—MURPHY'S Essay on Dr. Johnson.]

To the Right Honourable the Earl of CHESTERFIELD.

MY LORD,

I have been lately informed, by the proprietors of the World, that two papers, in which my Dic-

tionary is recommended to the public, were written by your lordship. To be so distinguished is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

When upon some slight encouragement, I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish, that I might boast myself *le vainqueur du vainqueur de la terre;* that I might obtain that regard for which I saw the world contending. But I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your lordship in public, I had exhausted all the art of pleasing, which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my lord, have now passed since I waited in your outward room, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The Shepherd in Virgil grew acquainted with Love, and found him a native of the rocks.

Is not a patron, my lord, one who looks with

unconcern on a man struggling for life in the water, and when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received; or to be unwilling that the publick should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed, though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation,

My Lord,

Your Lordship's most humble and most obedient servant,

SAMUEL JOHNSON.

JOHN RIDD MEETS LORNA DOONE*

Hard It Is to Climb

SO MANY a winter-night went by in a hopeful and pleasant manner, with the hissing of the bright round bullets, cast into the water, and the spluttering of the great red apples which Annie was roasting for me. We always managed our evening's work in the chimney of the back-kitchen, where there was room to set chairs and table, in spite of the fire burning. On the right-hand side was a mighty oven, where Betty threatened to bake us; and on the left, long sides of bacon, made of favored pigs, and growing very brown and comely. Annie knew the names of all, and ran up through the wood-smoke, every now and then, when a gentle memory moved her, and asked them how they were getting on, and when they would like to be eaten. Then she came back with foolish tears, at thinking of that necessity; and I, being soft in a different way, would make up my mind against bacon.

But, Lord bless you! it was no good. Whenever it came to breakfast-time, after three hours

*From "Lorna Doone."

upon the moors, I regularly forgot the pigs, but paid good heed to the rashers. For ours is a hungry country, if such there be in England; a place, I mean, where men must eat, and are quick to discharge the duty. The air of the moors is so shrewd and wholesome, stirring a man's recollection of the good things which have betided him, and whetting his hope of something still better in the future, that by the time he sits down to a cloth, his heart and stomach are tuned too well to say "nay" to one another.

Almost everybody knows, in our part of the world at least, how pleasant and soft the fall of the land is round about Plover's Barrows farm. All above it is strong dark mountain, spread with heath, and desolate, but near our house the valleys cove, and open warmth and shelter. Here are trees, and bright green grass, and orchards full of contentment, and a man may scarce espy the brook, although he hears it everywhere. And, indeed, a stout good piece of it comes through our farm-yard, and swells sometimes to a rush of waves, when the clouds are on the hilltops. But all below, where the valley bends, and the Lynn stream goes along with it, pretty meadows slope their breast, and the sun spreads on the water. And nearly all of this is ours, till you come to Nicholas Snowe's land.

But about two miles below our farm the Bagworthy water runs into the Lynn, and makes a real river of it. Thence it hurries away, with strength and a force of wilful waters, under the foot of a

bare-faced hill, and so to rocks and woods again, where the stream is covered over, and dark, heavy pools delay it. There are plenty of fish all down this way, and the farther you go the larger they get, having deeper grounds to feed in; and sometimes, in the summer months, when mother could spare me off the farm, I came down here, with Annie to help (because it was so lonely), and caught well-nigh a basketful of little trout and minnows, with a hook and a bit of worm on it, or a fern-web, or a blow-fly, hung from a hazel pulse-stick. For of all the things I learned at Blundell's only two abode with me, and one of these was the knack of fishing, and the other the art of swimming. And, indeed, they have a very rude manner of teaching children to swim there; for the big boys take the little boys, and put them through a certain process, which they grimly call "sheep-washing." In the third meadow from the gate of the school, going up the river, there is a fine pool in the Lowman, where the Taunton brook comes in, and they call it the "Taunton pool." The water runs down with a strong, sharp stickle, and then has a sudden elbow in it, where the small brook trickles in; and on that side the bank is steep, four, or it may be five, feet high, overhanging loamily; but on the other side it is flat, pebbly, and fit to land upon. Now the large boys take the small boys, crying sadly for mercy, and thinking, mayhap, of their mothers; with hands laid well at the back of their necks, they bring them up to the crest of the

bank upon the eastern side, and make them strip their clothes off. Then the little boys, falling on their naked knees, blubber upwards piteously; but the larger boys know what is good for them, and will not be entreated. So they cast them down, one after other, into the splash of the water, and watch them go to the bottom first, and then come up and fight for it, with a blowing and a bubbling. It is a very fair sight to watch, when you know there is little danger, because, although the pool is deep, the current is sure to wash a boy up on the stones, where the end of the depth is. As for me, they had no need to throw me more than once, because I jumped of my own accord, thinking small things of the Lowman, after the violent Lynn. Nevertheless, I learned to swim there, as all the other boys did; for the greatest point in learning that is to find that you must do it. I loved the water naturally, and could not long be out of it; but even the boys who hated it most came to swim in some fashion or other, after they had been flung for a year or two into the Taunton pool.

But now, although my sister Annie came to keep me company, and was not to be parted from me by the tricks of the Lynn stream, because I put her on my back and carried her across whenever she could not leap it, or tuck up her things and take the stones; yet so it happened that neither of us had been up the Bagworthy water. We knew that it brought a good stream down, as full of fish as of pebbles; and we thought that it must

be very pretty to make a way where no way was, nor even a bullock came down to drink. But whether we were afraid or not I am sure I cannot tell, because it is so long ago; but I think that had something to do with it. For Bagworthy water ran out of Doone valley, a mile or so from the mouth of it.

But when I was turned fourteen years old, and put into good smallclothes, buckled at the knee, and strong blue worsted hosen, knitted by my mother, it happened to me without choice, I may say, to explore the Bagworthy water. And it came about in this wise.

My mother had long been ailing, and not well able to eat much; and there is nothing that frightens us so much as for people to have no love of their victuals. Now I chanced to remember that once, at the time of the holidays, I had brought dear mother, from Tiberton, a jar of pickled loaches, caught by myself in the Lowman river, and baked in the kitchen oven, with vinegar, a few leaves of bay, and about a dozen pepper-corns. And mother had said that, in all her life, she had never tasted anything fit to be compared with them. Whether she said so good a thing out of compliment to my skill in catching the fish and cooking them, or whether she really meant it, is more than I can tell, though I quite believe the latter, and so would most people who tasted them; at any rate, I now resolved to get some loaches for her, and do them in the self-same manner, just to make her eat a bit.

There are many people, even now, who have not come to the right knowledge what a loach is, and where he lives, and how to catch and pickle him. And I will not tell them all about it, because, if I did, very likely there would be no loaches left ten or twenty years after the appearance of this book. A pickled minnow is very good, if you catch him in a stickle, with the scarlet fingers upon him; but I count him no more than the ropes in beer compared with a loach done properly.

Being resolved to catch some loaches, whatever trouble it cost me, I set forth, without a word to any one, in the forenoon of St. Valentine's day, 1675–76, I think it must have been. Annie should not come with me, because the water was too cold; for the winter had been long, and snow lay here and there in patches in the hollow of the banks, like a lady's gloves forgotten. And yet the spring was breaking forth, as it always does in Devonshire, when the turn of the days is over; and though there was little to see of it, the air was full of feeling.

It puzzles me now, that I remember all those young impressions so, because I took no heed of them at the time whatever; and yet they come upon me bright, when nothing else is evident in the gray fog of experience. I am like an old man gazing at the outside of his spectacles, and seeing, as he rubs the dust, the image of his grandson playing at bopeep with him.

But, let me be of any age, I never could forget that day, and how bitter cold the water was.

For I doffed my shoes and hose, and put them into a bag about my neck; and left my little coat at home, and tied my shirt-sleeves back to my shoulders. Then I took a three-pronged fork, firmly bound to a rod with cord, and a piece of canvas kerchief, with a lump of bread inside it; and so went into the pebbly water, trying to think how warm it was. For more than a mile all down the Lynn stream scarcely a stone I left unturned, being thoroughly skilled in the tricks of the loach, and knowing how he hides himself. For, being gray-spotted, and clear to see through, and something like a cuttle-fish, only more substantial, he will stay quite still where a streak of weed is in the rapid water, hoping to be overlooked, nor caring even to wag his tail. Then, being disturbed, he flips away, like whalebone from the finger, and hies to a shelf of stone, and lies with his sharp head poked in under it; or sometimes he bellies him into the mud, and only shows his back-ridge. And that is the time to spear him nicely, holding the fork very gingerly, and allowing for the bent of it, which comes to pass, I know not how, at the tickle of air and water.

Or, if your loach should not be abroad when first you come to look for him, but keeping snug in his little home, then you may see him come forth, amazed at the quivering of the shingles, and oar himself and look at you, and then dart up-stream, like a little gray streak; and then you must try to mark him in, and follow very daintily. So, after that, in a sandy place, you

steal up behind his tail to him, so that he cannot set eyes on you, for his head is up-stream always, and there you see him abiding still, clear and mild and affable. Then, as he looks so innocent, you make full sure to prog him well, in spite of the wry of the water, and the sun making elbows to everything, and the trembling of your fingers. But when you gird at him lovingly, and have as good as gotten him, lo! in the go-by of the river he is gone as a shadow goes, and only a little cloud of mud curls away from the points of the fork.

A long way down that limpid water, chill and bright as an iceberg, went my little self that day on man's choice errand—destruction. All the young fish seemed to know that I was one who had taken out God's certificate, and meant to have the value of it; every one of them was aware that we desolate more than replenish the earth. For a cow might come and look into the water, and put her yellow lips down; a kingfisher, like a blue arrow, might shoot through the dark alleys over the channel, or sit on a dipping withy-bough with his beak sunk into his breast-feathers; even an otter might float down-stream, likening himself to a log of wood, with his flat head flush with the water-top, and his oily eyes peering quietly; and yet no panic would seize other life, as it does when a sample of man comes.

Now let not any one suppose that I thought of these things when I was young, for I knew not the way to do it. And proud enough, in truth, I

was at the universal fear I spread in all those lonely places, where I myself must have been afraid, if anything had come up to me. It is all very pretty to see the trees big with their hopes of another year, though dumb, as yet, on the subject, and the waters murmuring gayety, and the banks spread out with comfort; but a boy takes none of this to heart, unless he be meant for a poet (which God can never charge upon me), and he would liefer have a good apple, or even a bad one, if he stole it.

When I had travelled two miles or so, conquered now and then with cold, and coming out to rub my legs into a lively friction, and only fishing here and there because of the tumbling water; suddenly, in an open space, where meadows spread about it, I found a good stream flowing softly into the body of our brook. And it brought, so far as I could guess by the sweep of it under my knee-caps, a larger power of clear water than the Lynn itself had; only it came more quietly down, not being troubled with stairs and steps, as the fortune of the Lynn is, but gliding smoothly and forcibly, as if upon some set purpose.

Hereupon I drew up and thought, and reason was much inside me; because the water was bitter cold, and my little toes were aching. So on the bank I rubbed them well with a sprout of young sting-nettle, and having skipped about a while, was kindly inclined to eat a bit.

Now all the turn of all my life hung upon that moment. But as I sat there munching a crust

of Betty Muxworthy's sweet brown bread, and a bit of cold bacon along with it, and kicking my little red heels against the dry loam to keep them warm, I knew no more than fish under the fork what was going on over me. It seemed a sad business to go back now and tell Annie there were no loaches; and yet it was a frightful thing, knowing what I did of it, to venture, where no grown man durst, up the Bagworthy water. And please to recollect that I was only a boy in those days, fond enough of anything new, but not like a man to meet it.

However, as I ate more and more, my spirit arose within me, and I thought of what my father had been, and how he had told me a hundred times never to be a coward. And then I grew warm, and my little heart was ashamed of its pit-a-patting, and I said to myself, "Now, if father looks, he shall see that I obey him." So I put the bag round my neck again, and buckled my breeches far up from the knee, expecting deeper water, and, crossing the Lynn, went stoutly up under the branches which hang so dark on the Bagworthy river.

I found it strongly over-woven, turned, and torn with thicket-wood, but not so rocky as the Lynn, and more inclined to go evenly. There were bars of chafed stakes stretched from the sides halfway across the current, and light outriders of pithy weed, and blades of last year's water-grass trembling in the quiet places, like a spider's threads, on the transparent stillness with

a tint of olive moving it. And here and there the sun came in, as if his light was sifted, making dance upon the waves, and shadowing the pebbles.

Here, although affrighted often by the deep, dark places, and feeling that every step I took might never be taken backward, on the whole I had very comely sport of loaches, trout, and minnows, forking some, and tickling some, and driving others to shallow nooks, whence I could bail them ashore. Now, if you have ever been fishing, you will not wonder that I was led on, forgetting all about danger, and taking no need of the time, but shouting in a childish way whenever I caught a "whacker" (as we called a big fish at Tiverton); and, in sooth, there were very fine loaches here, having more lie and harborage than in the rough Lynn stream, though not quite so large as in the Lowman, where I have even taken them to the weight of half a pound.

But in answer to all my shouts there never was any sound at all, except of a rocky echo, or a scared bird hustling away, or the sudden dive of a water-vole; and the place grew thicker and thicker, and the covert grew darker above me, until I thought that the fishes might have good chance of eating me, instead of my eating the fishes.

For now the day was falling fast behind the brown of the hill-tops, and the trees, being void of leaf, and hard, seemed giants ready to beat me. And every moment, as the sky was clearing up for a white frost, the cold of the water got worse

and worse, until I was fit to cry with it. And so, in a sorry plight, I came to an opening in the bushes, where a great black pool lay in front of me, whitened with snow (as I thought) at the sides, till I saw it was only foam-froth.

Now, though I could swim with great ease and comfort, and feared no depth of water, when I could fairly come to it, yet I had no desire to go over head and ears into this great pool, being so cramped and weary, and cold enough in all conscience, though wet only up to the middle, not counting my arms and shoulders. And the look of this black pit was enough to stop one from diving into it, even on a hot summer's day, with sunshine on the water; I mean, if the sun ever shone there. As it was, I shuddered and drew back; not alone at the pool itself, and the black air there was about it, but also at the whirling manner and wisping of white threads upon it in stripy circles round and round, and the center still as jet.

But soon I saw the reason of the stir and depth of that great pit, as well as of the roaring sound which long had made me wonder. For, skirting round one side, with very little comfort, because the rocks were high and steep, and the ledge at the foot so narrow, I came to a sudden sight and marvel, such as I never dreamed of. For, lo! I stood at the foot of a long pale slide of water, coming smoothly to me, without any break or hinderance, for a hundred yards or more, and fenced on either side with cliff, sheer and straight

and shining. The water neither ran nor fell, nor leaped with any spouting, but made one even slope of it, as if it had been combed or planed, and looking like a plank of deal laid down a deep black staircase. However, there was no side-rail, nor any place to walk upon, only the channel a fathom wide, and the perpendicular walls of crag shutting out the evening.

The look of this place had a sad effect, scaring me very greatly, and making me feel that I would give something only to be at home again, with Annie cooking my supper, and our dog, "Watch," sniffing upwards. But nothing would come of wishing; that I had long found out; and it only made one the less inclined to work without white feather. So I laid the case before me in a little council; not for loss of time, but only that I wanted rest, and to see things truly.

Then says I to myself, "John Ridd, these trees and pools and lonesome rocks and setting of the sunlight are making a grewsome coward of thee. Shall I go back to my mother so, and be called her fearless boy?"

Nevertheless, I am free to own that it was not any fine sense of shame which settled my decision; for, indeed, there was nearly as much of danger in going back as in going on, and perhaps even more of labor, the journey being so roundabout. But that which saved me from turning back was a strange, inquisitive desire, very unbecoming in a boy of little years; in a word, I would risk a great deal to know what made the water come

down like that, and what there was at the top of it.

Therefore, seeing hard strife before me, I girt up my breeches anew, with each buckle one hole tighter, for the sodden straps were stretching and giving, and mayhap my legs were grown smaller from the coldness of the water. Then I bestowed my fish around my neck more tightly, and not stopping to look much, for fear of fear, crawled along over the fork of rocks, where the water had scooped the stone out, and shunning thus the ledge from whence it rose, like the mane of a white horse, into the broad black pool, softly I let my feet into the dip and rush of the torrent.

And here I had reckoned without my host, although (as I thought) so clever; and it was much but that I went down into the great black pool, and had never been heard of more; and this must have been the end of me, except for my trusty loach-fork. For the green wave came down like great bottles upon me, and my legs were gone off in a moment, and I had not time to cry out with wonder, only to think of my mother and Annie, and knock my head very sadly, which made it go round so that brains were no good, even if I had any. But, all in a moment, before I knew aught, except that I must die out of the way, with a roar of water upon me, my fork, praise God, stuck fast in the rock, and I was borne up upon it. I felt nothing except that here was another matter to begin upon; and it might be worth while, or again it might not, to have another

fight for it. But presently the dash of the water upon my face revived me, and my mind grew used to the roar of it; and meseemed I had been worse off than this, when first flung into the Lowman.

Therefore I gathered my legs back slowly, as if they were fish to be landed, stopping whenever the water flew too strongly off my shin-bones, and coming along without sticking out to let the wave get hold of me. And in this manner I won a footing, leaning well forward, like a draught-horse, and balancing on my strength, as it were, with the ashen stake set behind me. Then I said to myself, "John Ridd, the sooner you get yourself out by the way you came, the better it will be for you." But, to my great dismay and affright, I saw that no choice was left me now, except that I must climb, somehow, up that hill of water, or else be washed down into the pool, and whirl around it till it drowned me. For there was no chance of fetching back by the way I had gone down into it, and farther up was a hedge of rock on either side of the waterway, rising a hundred yards in height, and, for all I could tell, five hundred, and no place to set a foot in.

Having said the Lord's Prayer (which was all I knew), and made a very bad job of it, I grasped the good loach-stick under a knot, and steadied me with my left hand, and so, with a sigh of despair, began my course up the fearful torrent-way. To me it seemed half a mile at least of sliding water above me, but, in truth, it was little more than a furlong, as I came to know afterwards.

It would have been a hard ascent, even without the slippery slime and the force of the river over it, and I had scanty hope, indeed, of ever winning the summit. Nevertheless, my terror left me, now I was face to face with it, and had to meet the worst; and I set myself to do my best with a vigor and a sort of hardness which did not then surprise me, but have done so ever since.

The water was only six inches deep, or from that to nine at the utmost, and all the way up I could see my feet looking white in the gloom of the hollow, and here and there I found resting-place to hold on by the cliff and pant awhile. And gradually, as I went on, a warmth of courage breathed in me, to think that, perhaps, no other had dared to try that pass before me, and to wonder what mother would say to it. And then came thought of my father also, and the pain of my feet abated.

How I went carefully, step by step, keeping my arms in front of me, and never daring to straighten my knees, is more than I can tell clearly, or even like now to think of, because it makes me dream of it. Only I must acknowledge that the greatest danger of all was just where I saw no jeopardy, but ran up a patch of black ooze-weed in a very boastful manner, being now not far from the summit.

Here I fell very piteously, and was like to have broken my knee-cap, and the torrent got hold of my other leg while I was indulging the bruised one. And then a vile knotting of cramp disabled me, and for a while I could only roar, till my mouth

was full of water, and all of my body was sliding. But the fright of that brought me to again, and my elbow caught in a rock-hole; and so I managed to start again, with the help of more humility.

Now, being in the most dreadful fright, because I was so near the top, and hope was beating within me, I labored hard, with both legs and arms going like a mill, and grunting. At last the rush of forked water, where first it came over the lips of the fall, drove me into the middle, and I stuck awhile with my toe-balls on the slippery links of the pop-weed, and the world was green and gliddery, and I durst not look behind me. Then I made up my mind to die at last; for so my legs would ache no more, and my breath not pain my heart so; only it did seem such a pity, after fighting so long, to give in; and the light was coming upon me, and again I fought towards it; then suddenly I felt fresh air, and fell into it headlong.

When I came to myself again my hands were full of young grass and mould, and a little girl kneeling at my side was rubbing my forehead tenderly with a dock-leaf and a handkerchief.

"Oh, I am so glad," she whispered softly, as I opened my eyes and looked at her; "now you will try to be better, won't you?"

I had never heard so sweet a sound as came from between her bright red lips, while there she knelt and gazed at me; neither had I ever seen

anything so beautiful as the large dark eyes intent upon me, full of pity and wonder. And then, my nature being slow, and perhaps, for that matter, heavy, I wandered with my hazy eyes down the black shower of her hair, as to my jaded gaze it seemed; and where it fell on the turf, among it (like an early star) was the first primrose of the season. And since that day, I think of her, through all the rough storms of my life, when I see an early primrose. Perhaps she liked my countenance, and indeed I know she did, because she said so afterwards; although at the time she was too young to know what made her take to me. Not that I had any beauty, or ever pretended to have any, only a solid, healthy face, which many girls have laughed at.

Thereupon I sat upright, with my little trident still in one hand, and was much afraid to speak to her, being conscious of my country-brogue, lest she should cease to like me. But she clapped her hands, and made a trifling dance round my back, and came to me on the other side, as if I were a great plaything.

"What is your name?" she said, as if she had every right to ask me; "and how did you come here, and what are these wet things in this great bag?"

"You had better let them alone," I said; "they are loaches for my mother. But I will give you some, if you like."

"Dear me, how much you think of them! Why, they are only fish. But how your feet

are bleeding! oh, I must tie them up for you. And no shoes or stockings! Is your mother very poor, poor boy?"

"No," I said, being vexed at this; "we are rich enough to buy all this great meadow, if we chose; and here my shoes and stockings be."

"Why, they are quite as wet as your feet; and I cannot bear to see your feet. Oh, please to let me manage them; I will do it very softly."

"Oh, I don't think much of that," I replied; "I shall put some goose-grease to them. But how you are looking at me! I never saw any one like you before. My name is John Ridd. What is your name?"

"Lorna Doone," she answered, in a low voice, as if afraid of it, and hanging her head so that I could see only her forehead and eyelashes; "if you please, my name is Lorna Doone; and I thought you must have known it."

Then I stood up and touched her hand, and tried to make her look at me; but she only turned away the more. Young and harmless as she was, her name alone made guilt of her. Nevertheless I could not help looking at her tenderly, and the more when her blushes turned into tears, and her tears to long, low sobs.

"Don't cry," I said, "whatever you do. I am sure you have never done any harm. I will give you all my fish, Lorna, and catch some more for mother; only don't be angry with me."

She flung her little soft arms up in the passion of her tears, and looked at me so piteously, that

what did I do but kiss her. It seemed to be a very odd thing, when I came to think of it, because I hated kissing so, as all honest boys must do. But she touched my heart with a sudden delight, like a cowslip-blossom (although there were none to be seen yet) and the sweetest flowers of spring.

She gave me no encouragement, as my mother in her place would have done; nay, she even wiped her lips (which methought was rather rude of her), and drew away, and smoothed her dress, as if I had used a freedom. Then I felt my cheeks grow burning red, and I gazed at my legs and was sorry. For although she was not at all a proud child (at any rate, in her countenance), yet I knew that she was by birth a thousand years in front of me. They might have taken and trained me, or (which would be more to the purpose) my sisters, until it was time for us to die, and then have trained our children after us, for many generations; yet never could we have gotten that look upon our faces which Lorna Doone had naturally, as if she had been born to it.

Here was I, a yeoman's boy, a yeoman every inch of me, even where I was naked; and there was she, a lady born, and thoroughly aware of it, and dressed by people of rank and taste, who took pride in her beauty and set it to advantage. For though her hair was fallen down by reason of her wildness, and some of her frock was touched with wet where she had tended me so, behold, her dress was pretty enough for the queen of all the

angels! The colors were bright and rich indeed, and the substance very sumptuous, yet simple, and free from tinsel stuff, and matching most harmoniously. All from her waist to her neck was white, plaited in close like a curtain, and the dark soft weeping of her hair, and the shadowy light of her eyes (like a wood rayed through with sunset) made it seem yet whiter, as if it were done on purpose. As for the rest, she knew what it was a great deal better than I did; for I never could look far away from her eyes when they were opened upon me.

Now, seeing how I heeded her, and feeling that I had kissed her, although she was such a little girl, eight years old or thereabouts, she turned to the stream in a bashful manner, and began to watch the water, and rubbed one leg against the other.

I for my part, being vexed at her behavior to me, took up all my things to go, and made a fuss about it—to let her know I was going. But she did not call me back at all, as I had made sure she would do; moreover, I knew that to try the descent was almost certain death to me, and it looked as dark as pitch; and so at the mouth I turned round again, and came back to her, and said, "Lorna."

"Oh, I thought you were gone," she answered; "why did you ever come here? Do you know what they would do to us, if they found you here with me?"

"Beat us, I dare say, very hard, or me at least. They could never beat you."

"No. They would kill us both outright, and bury us here by the water; and the water often tells me that I must come to that."

"But what should they kill me for?"

"Because you have found the way up here, and they never could believe it. Now, please to go; oh, please to go. They will kill us both in a moment. Yes, I like you very much"—for I was teasing her to say it—"very much indeed, and I will call you John Ridd, if you like; only please to go, John. And when your feet are well, you know, you can come and tell me how they are."

"But I tell you, Lorna, I like you very much indeed, nearly as much as Annie, and a great deal more than Lizzie. And I never saw any one like you; and I must come back again tomorrow, and so must you, to see me; and I will bring you such lots of things—there are apples still, and a thrush I caught with only one leg broken, and our dog has just had puppies——"

"Oh, dear, they won't let me have a dog. There is not a dog in the valley. They say they are such noisy things——"

"Only put your hand in mine—what little things they are, Lorna!—and I will bring you the loveliest dog; I will show you just how long he is."

"Hush!" A shout came down the valley; and all my heart was trembling, like water after sunset, and Lorna's face was altered from pleasant play to terror. She shrank to me, and looked up at me with such a power of weakness that I at

once made up my mind to save her or to die with her. A tingle went through all my bones, and I only longed for my carabine. The little girl took courage from me, and put her cheek quite close to mine.

"Come with me down the waterfall. I can carry you easily; and mother will take care of you."

"No, no," she cried, as I took her up: "I will tell you what to do. They are only looking for me. You see that hole, that hole there?"

She pointed to a little niche in the rock which verged the meadow, about fifty yards away from us. In the fading of the twilight I could just descry it.

"Yes, I see it; but they will see me crossing the grass to get there."

"Look! look!" She could hardly speak. "There is a way out from the top of it; they would kill me if I told it. Oh, here they come, I can see them."

The little maid turned as white as the snow which hung on the rocks above her, and she looked at the water and then at me, and she cried, "Oh, dear! oh, dear!" And she then began to sob aloud, being so young and unready. But I drew her behind the withy-bushes, and close down to the water, where it was quiet and shelving deep, ere it came to the lip of the chasm. Here they could not see either of us from the upper valley, and might have sought a long time for us, even when they came quite near, if the trees had been clad with their summer clothes. Luckily I had

picked up my fish and taken my three-pronged fork away.

Crouching in that hollow nest, as children get together in ever so little compass, I saw a dozen fierce men come down, on the other side of the water, not bearing any firearms, but looking lax and jovial, as if they were come from riding and a dinner taken hungrily. "Queen, queen!" they were shouting here, and there, and now and then: "where the pest is our little queen gone?"

"They always call me 'queen' and I am to be queen by and by," Lorna whispered to me, with her soft cheek on my rough one, and her little heart beating against me: "oh, they are crossing by the timber there, and then they are sure to see us."

"Stop," said I; "now I see what to do. I must get into the water, and you must go to sleep."

"To be sure, yes, away in the meadow there. But how bitter cold it will be for you!"

She saw in a moment the way to do it, sooner than I could tell her; and there was no time to lose.

"Now mind you never come again," she whispered over her shoulder, as she crept away with a childish twist, hiding her white front from me; "only I shall come sometimes—oh, here they are, Madonna!"

Daring scarce to peep, I crept into the water, and lay down bodily in it, with my head between two blocks of stone, and some flood-drift combing over me. The dusk was deepening between the hills, and a white mist lay on the river; but I,

being in the channel of it, could see every ripple, and twig, and rush, and glazing of twilight above it, as bright as in a picture; so that to my ignorance there seemed no chance at all but that the men must find me. For all this time they were shouting and swearing, and keeping such a hallabaloo that the rocks all round the valley rang, and my heart quaked, so (what with this and the cold) that the water began to gurgle round me, and to lap upon the pebbles.

Neither in truth did I try to stop it, being now so desperate, between the fear and the wretchedness; till I caught a glimpse of the little maid, whose beauty and whose kindliness had made me yearn to be with her. And then I knew that for her sake I was bound to be brave and hide myself. She was lying beneath a rock, thirty or forty yards from me, feigning to be fast asleep, with her dress spread beautifully, and her hair drawn over her.

Presently one of the great rough men came round a corner upon her; and there he stopped and gazed awhile at her fairness and her innocence. Then he caught her up in his arms, and kissed her so that I heard him; and if I had only brought my gun, I would have tried to shoot him.

"Here our queen is! Here's the queen, here's the captain's daughter!" he shouted to his comrades; "fast asleep, by God, and hearty! Now I have first claim to her; and no one else shall touch the child. Back to the bottle, all of you!"

He set her dainty little form upon his great square shoulder, and her narrow feet in one broad

hand; and so in triumph marched away, with the purple velvet of her skirt ruffling in his long black beard, and the silken length of her hair fetched out, like a cloud by the wind, behind her. This way of her going vexed me so, that I leaped upright in the water, and must have been spied by some of them, but for their haste to the wine-bottle. Of their little queen they took small notice, being in this urgency; although they had thought to find her drowned; but trooped away after one another with kindly challenge to gambling, so far as I could make them out; and I kept sharp watch, I assure you.

Going up that darkened glen, little Lorna, riding still the largest and most fierce of them, turned and put up a hand to me, and I put up a hand to her, in the thick of the mist and the willows.

She was gone, my little dear (though tall of her age and healthy); and when I got over my thriftless fright, I longed to have more to say to her. Her voice to me was so different from all I had ever heard before as might be a sweet silver bell intoned to the small chords of a harp. But I had no time to think about this, if I hoped to have any supper.

I crept into a bush for warmth, and rubbed my shivering legs on bark, and longed for mother's fagot. Then, as daylight sank below the forget-me-not of stars, with a sorrow to be quit, I knew that now must be my time to get away, if there were any.

Therefore, wringing my sodden breeches, I managed to crawl from the bank to the niche in the cliff which Lorna had shown me.

Through the dusk I had trouble to see the mouth, at even five landyards of distance; nevertheless I entered well, and held on by some dead fern-stems, and did hope that no one would shoot me.

But while I was hugging myself like this, with a boyish manner of reasoning, my joy was like to have ended in sad grief both to myself and my mother, and haply to all honest folk who shall love to read this history. For hearing a noise in front of me, and like a coward not knowing where, but afraid to turn round or think of it, I felt myself going down some deep passage into a pit of darkness. It was no good to catch the sides, the whole thing seemed to go with me. Then, without knowing how, I was leaning over a night of water.

This water was of black radiance, as are certain diamonds, spanned across with vaults of rock, and carrying no image, neither showing marge nor end, but centred (as it might be) with a bottomless indrawal.

With that chill and dread upon me, and the sheer rock all around, and the faint light heaving wavily on the silence of this gulf, I must have lost my wits and gone to the bottom, if there were any.

But suddenly a robin sang (as they will do after dark, towards spring) in the brown fern and ivy behind me. I took it for our little Annie's voice

(for she could call any robin), and gathering quick warm comfort, sprang up the steep way towards the starlight. Climbing back, as the stones glid down, I heard the cold greedy wave go lapping, like a blind black dog, into the distance of arches and hollow depths of darkness.

I can assure you, and tell no lie (as John Fry always used to say, when telling his very largest), that I scrambled back to the mouth of that pit as if the Evil One had been after me. And sorely I repented now of all my boyish folly, or madness it might well be termed, in venturing, with none to help, and nothing to compel me, into that accursed valley. Once let me get out, thinks I; and if ever I get in again, without being cast in by neck and by crop, I will give our new-born donkey leave to set up for my schoolmaster.

How I kept that resolution we shall see hereafter. It is enough for me now to tell how I escaped from the den that night. First I sat down in the little opening which Lorna had pointed out to me, and wondered whether she had meant, as bitterly occurred to me, that I should run down into the pit, and be drowned, and give no more trouble. But in less than half a minute I was ashamed of that idea, and remembered how she was vexed to think that even a loach should lose his life. And then I said to myself, "Now surely she would value me more than a thousand loaches;

and what she said must be quite true about the way out of this horrible place."

Therefore I began to search with the utmost care and diligence, although my teeth were chattering, and all my bones beginning to ache with the chilliness and the wetness. Before very long the moon appeared over the edge of the mountain, and among the trees at the top of it; and then I espied rough steps, and rocky, made as if with a sledge-hammer, narrow, steep, and far asunder, scooped here and there in the side of the entrance, and then round a bulge of the cliff, like the marks upon a great brown loaf, where a hungry child has picked at it. And higher up, where the light of the moon shone broader upon the precipice, there seemed to be a rude broken track, like the shadow of a crooked stick thrown upon a house-wall.

Herein was small encouragement; and at first I was minded to lie down and die; but it seemed to come amiss to me. God has his time for all of us; but he seems to advertise us when he does not mean to do it. Moreover, I saw a movement of lights at the head of the valley, as if lanthorns were coming after me, and the nimbleness given thereon to my heels was in front of all meditation.

Straightway I set foot in the lowest stirrup (as I might almost call it), and clung to the rock with my nails, and worked to make a jump into the second stirrup. And I compassed that, too, with the aid of my stick; although, to tell you the truth, I was not at that time of life so agile as boys

of smaller frame are, for my size was growing beyond my years, and the muscles not keeping time with it, and the joints of my bones not closely hinged, with staring at one another. But the third step-hole was the hardest of all, and the rock swelled out on me over my breast, and there seemed to be no attempting it, until I espied a good stout rope hanging in a groove of shadow, and just managed to reach the end of it.

How I clomb up, and across the clearing, and found my way home through the Bagworthy forest, is more than I can remember now, for I took all the rest of it then as a dream, by reason of perfect weariness. And indeed it was quite beyond my hopes to tell so much as I have told; for at first beginning to set it down, it was all like a mist before me. Nevertheless some parts grew clearer, as one by one I remembered them, having taken a little soft cordial, because the memory frightens me.

For the toil of the water, and danger of laboring up the long cascade or rapids, and then the surprise of the fair young maid, and terror of the murderers, and desperation of getting away—all these are much to me even now, when I am a stout churchwarden, and sit by the side of my fire, after going through many far worse adventures, which I will tell, God willing. Only the labor of writing is such (especially so as to construe, and challenge a reader on parts of speech, and hope to be even with him), that by this pipe which I hold in my hand I ever expect to be

beaten, as in the days when old Doctor Twiggs, if I made a bad stroke in my exercise, shouted aloud with a sour joy, "John Ridd, sirrah, down with your smallclothes!"

Let that be as it may, I deserved a good beating that night, after making such a fool of myself, and grinding good fustian to pieces. But when I got home all the supper was in, and the men sitting at the white table, and mother and Annie and Lizzie near by, all eager, and offering to begin (except indeed, my mother, who was looking out of the doorway), and by the fire was Betty Muxworthy, scolding, and cooking, and tasting her work, all in a breath, as a man would say. I looked through the door from the dark by the wood-stack, and was half of a mind to stay out like a dog, for fear of the rating and reckoning; but the way my dear mother was looking about, and the browning of the sausages, got the better of me.

But nobody could get out of me where I had been all the day and evening; although they worried me never so much, and longed to shake me to pieces, especially Betty Muxworthy, who never could learn to let well alone. Not that they made me tell any lies, although it would have served them right almost for intruding on other people's business; but that I just held my tongue, and ate my supper rarely, and let them try their taunts and gibes, and drove them almost wild after supper, by smiling exceeding knowingly. And indeed I could have told them things, as I

hinted once or twice; and then poor Betty and our little Lizzie were so mad with eagerness that between them I went into the fire, being thoroughly overcome with laughter and my own importance.

R. D. BLACKMORE.

WILD LIFE ON BULL'S ISLAND*

DURING the entire afternoon, though the northeast wind over the salt marshes had been keen and cold, I had kept to the deck of the little steamer; for the region through which we were passing is one of the most picturesque and romantic in America. Our route lay between those famous barrier islands of the Carolina seaboard and the vast sea marshes which extend between the islands and the mainland shore. Through tortuous creeks we steamed slowly, breasting a strong head tide. On my right was the long, low wooded reach known as Long Island, the northern extension of Sullivan's Island, the scene of Poe's "The Gold-Bug." This chain of islands extends for more than a hundred miles up and down the coast. They are separated by tidal inlets; sometimes narrow, extending themselves into the marshes as creeks, sometimes widening into bays and sounds. Always between the islands these inlets are deep and treacherous; and on them all kinds of craft must be handled with wary skill. Storms change the contour of many of these islands, but it has been observed that an

*From "Days Off in Dixie," by permission of the author.

island of this type, however small, seldom washes away. Compensation appears always to be taking place. For example, the north end of Bull's Island has washed away to such a degree that the old lighthouse, which once stood on the edge of the woods, far above the breaker line, now has apparently walked weirdly into the raging surf. At least, there it curiously stands. But the south end of the island is being built up rather rapidly. Bull's Island is the last of this immediate chain; it is more than thirty miles northeast from Charleston. Beyond it extends, vast and restless, the famous Bull's Bay, celebrated for its storms, its dangerous waters, and its delicious oysters.

It was to Bull's Island that I was bound, to observe the wild life there. This is one of the finest places in the country to study the lives of game birds and animals. Many years ago it was purchased by two gentlemen from the North, who have carefully protected it ever since. The results of their wise and humane experiment I shall try to set forth clearly.

The island itself is fully nine miles long, and its width varies from a few hundred yards to nearly three miles. It has a wide tidal creek winding up through a long and lonely region of it; and this creek is bordered by great stretches of salt marsh. Its entire eastern front is beaten upon by the Atlantic. Its entire western shore-line is lipped by a warm creek, languid and wan compared with the hale and epic tumult of the front beach with the ever-raging surf. Its northern limit is Bull's

Inlet; its southern, Caper's Inlet. The mainland is far across the salt creeks and marshes, fully four miles; but the going is so difficult that the effect of the distance is heightened. It takes a boatman six or seven hours to row from the island to the mainland; and it is a fact that, while deer often pass from other islands closer to the mainland to the mainland itself, seldom or never does a Bull's Island deer leave its home, unless it is to cross the inlet to the southward.

Ere on our journey we had reached this southern tip of the island I had gone below to try to get warm. In the cramped hold was a little cracked wood stove, the red flames glaring and licking through every ancient crevice. On one side of it was a huge drum of gasoline; on the other there was a ten-gallon can of kerosene. These, as you can imagine, I eyed appraisingly. Their proximity to the fire was, to say the least, interesting. On the floor about the stove were conveniently littered many splinters of resinous pine, which were even now oozing their sap because of the heat of the fire. I thought I had never seen a better arrangement for an explosion; and I made mental reservations that if ever I wanted to blow up a ship so that no one would ever be able to discover of her even a spot of oil on the water, I should imitate the layout that I here observed. Yet how quickly we become used to things! Grateful was the warmth; I ceased to be concerned, and after awhile I forgot all about the fact that I was sitting on the lip of a volcano.

My reveries on many things were interrupted by a violent reversing of the engine; the engineer's bell sounded several times importunately; I heard our little craft bump lustily against some heavy object. Either we were in a collision or else we had arrived.

The hatchway was jerked back, a black head was thrust in.

"Cap'n," a respectful voice said, "we is to de island."

Swinging myself up the ladder, I once more stood on deck. We were ringed by stars, tremulous and large and glazing; we were caressed by sea winds, warm and delicate and spicy here in the lee of the island; the distant surge and thunder of the surf came to me; far off I heard the plaintive fluting of yellowleg plover; mysterious voices of loneliness and of the night thronged to me from the whispering marshes and the brimming tide. The world was one of sea-winds and sea-stars, of sea-music and of sea-silences. It was as if the mystery of life and of love had suddenly in beauty been revealed. I thought of Milton's—

> A thousand fantasies
> Begin to throng into my memory
> Of calling shapes and beckoning shadows dire;
> Of airy tongues that syllable men's names
> On sands and shores and desert wildernesses.

A few minutes after we had landed, accompanied by my host, the manager of the estate, I walked up through the starlit woods of the island

to the bungalow, which is strategically placed near the center of the island. The site is well sheltered from storms. Anciently, from Revolutionary times and even before them, the owners of the island had lived at this place. But the present house is modern. The manager told me that lately he had picked up in the sandy yard a penny of George II. I suggested Kidd and treasure; but he was inclined to believe that the island had been used many times by the British as a landing-place. It was so used in the Civil War, and at the north end of the island there are the remains of a fort of considerable size. The walls of this fort, now standing from a foot to two feet above the ground, were built of that singularly weather-resisting material, a mixture of lime, broken oyster shells, and cement. It appears to me to be superior to a good deal of the modern concrete work.

As we walked up the dark road, a-glimmer here and there because of the white sand of its track, I was aware of a whispering from the thickety borders of our pathway. This rustling I soon found to be the sere talk of the dead fronds of palmettos. I suppose there is nothing which is more grievingly responsive to a movement of air than these same withered broad fronds, with all their frayed brown edges sighing, tapping one another, and "uttering unutterable things." Four times, however, on our half-mile walk up to the bungalow we started deer in the eerie darkness, and they fled airily, delicately, vanishingly at our approach. I knew of course that the creatures we started were deer be-

cause of the dainty, concise thudding of their hoofs and because of the tall flag tail, ghostly in the night. I may say that there are not only a very great many deer on the island, but that until lately there was a small herd of pure albinos. There now remains one, possibly two. A pair was taken for museum purposes several years ago, and these interesting specimens may now be seen in the American Museum of Natural History.

Reaching the bungalow, we were greeted by an open fire of dry pine. Unlike many an island, this one furnishes the greatest abundance of firewood; so much, in fact, that driftwood need never be used. Pine is plentiful, and live-oak; and there are long stretches of red cedar, myrtle, water-oak, and palmetto. This last is one of the most singular of woods, being little more than a stalwart column of fibers and sinews woven together with a marvelous compactness and strength. Until late at night the manager and I talked. He told me of the wild turkey experiment on the island. Some eight years ago, from a woodsman on the mainland, some wild turkey eggs were bought. These were hatched, and the young throve. Indeed, I have never seen a more ideal place for the propagation of wild turkeys. Here on Bull's Island they have original growth woodlands through which they may roam; they have plenty of fresh water in the many ponds on the estate; the fox, their ancient arch-enemy, is not found; they have dense jungles of palmetto, cassine, and myrtle, where they may nest; they can live weeks and

months utterly unmolested; they have sunny washing places in the warm sand; and at all seasons they have abundant food. One thing proves the truth of these many claims: the island is full of turkeys. The proper establishment of them and wise protection have brought back to this lonely sanctuary, in numbers as abundant as in colonial days, this most magnificent of all game birds. How abundant they were, say, in 1768 may be judged from Bartram's "Travels." He declares that in the pine forests near Savannah the wild turkeys every morning broke his rest "with their incessant clamor, gobbling for hundreds of miles around." And even as late as 1880 a wild gobbler out of the Virginia woods could be bought on the streets of Washington for a quarter. One sale of five cents is authentically recorded! Nowadays a wild gobbler, if it could be sold, would readily bring as much as a quart of old rye!—if it could be sold.

When I retired that night, it was to the sound of sea winds through myrtles and palmettos, to the far human whistling of the yellowleg plover, and to the soft thunder of the distant surf. It was also to the thought that we were to be up long before daybreak, so that we might have breakfast and be down at the ponds before the morning flight of wild fowl would begin.

Certain pearly streaks amid the eastern cloud were all the signs we had of coming day as we trudged down the grassy road toward the duck ponds. Over us hung great live-oaks, oppressive

in their majesty. On one hand there was the densest of canebrakes, in which I twice heard deer move. One doe walked timidly, mincingly across the misty road before us. On the other hand there was an open stretch of country which the manager told me, with some misgiving in his voice, was his farm. "Experiment station would be a better description," he said; "for by the time the deer and the wild hogs and the wild cattle get through with my crops there's hardly anything left but the signs of an experiment. Yes; it is very difficult to raise anything when the main object of a property is to raise wild life."

About a mile from the bungalow we swung off to the left, following an old trail through the myrtle jungle. Then the jungle broke away and we came to a long, wide arena starred here and there by placid dim ponds and ringed about by the moss-draped, dewy, listening woods. Between the ponds and the woods were small meandering streams that wound through grassy meadows, and both streams and ponds were bordered by marshes and reeds and rank grasses. On this particular morning, though there was no frost, the grasses were stiffened with a delicate rime. My companion left me in a blind at one of the ponds and he went forward to another, half a mile distant. While I was there chiefly to observe, we were to shoot a few choice ducks for dinner.

I sat down in the blind, which was nothing but a natural growth of cedar and scrub live-oak jutting out toward the pond. Grayly, then rosily, the

day came. It was a silent morning, and only fitful sea airs stirred the dark tresses of the pines and the pale pendulous mosses. As the light became stronger, the forest edges surrounding me, which at first had merely glimmered vaguely in the distance, began to take distinct yet soft outlines. It was the most beautiful of all forests—that of a semi-tropical island. Lacking the grandeur of primeval timber growths on the mainland, it had nevertheless a romance, a haunting charm, a poignant beauty. These forest brinks seemed to me marginal to all the wonder in the world; and their appeal had about it something sad, something heartbreaking, like the glamour of eternal beauty. Whatever storms come, whatever winter befalls, this mystic sanctuary, walled about by the deepest and densest island woods, remains constant in its peace, its solitude, its loveliness. It seemed a country for fairies and for fays. However, I was soon to be reminded that it was a country for wild fowl.

Over the tops of the tall pines, in the clear morning heavens, coming apparently from nowhere but following, as I knew, a regular line of flight, a flock of green-winged teal came hurrying. If there is a swifter duck than the teal, I have never seen it. And the teal not only hurries but does so intently. Usually this intentness appears to be the result of some call to a far-distant place; but these particular visitors were intent upon alighting in the pond immediately before me. After one has long been familiar with ducks that fly high,

craning their necks to discern hidden gunners, and that circle a half-dozen times and then do not alight, it was a pleasure to have these beautiful little confiding ducks come straight to me, as it were, and settle, after a maneuver as swift as light, with an elfin grace upon the dark waters of the lonely pond. These were soon followed by a pair of mallards, looking larger than normal in the misty light. Instead of taking the water, they alighted in the rimy grass, and then sedately, with heads raised high, they waddled heavily toward their favorite element. When these were afloat on the water, I had a wild-life picture before me worth coming far to see. Though not usually acknowledged as such, the mallard drake is one of the most gorgeous of all waterfowl, especially when he is relaxed so that his plumage shows to advantage. Indeed, in this respect all wild creatures are like all other living things—they cannot show their beauty unless they are at peace. They may show their speed or their alertness, their fear or their wariness, but not their beauty. A great wild gobbler strutting and gobbling in his native glades when the ardor of spring love is upon him is an entirely different bird from the tall, crafty, elusive, fear-shrunken skulker of the hunting season. A decided difference in character as well as in appearance is always discernible between the flirtatious and the fugitive.

My wildfowl gathering was suddenly augmented by an inrush of eight huge black ducks which had approached behind me and had drawn beautifully

to the water almost before I had seen them. Upon alighting they did not drift in stately beauty like the mallards, but at once began foraging in the most material fashion. Paddling about in the warm water, they soon came to a muddy black spit, over which they crowded greedily, running their bills along the soil in true vacuum-cleaner fashion. They were very garrulous.

And now across the glade, mistily roseate with the coming of the sunrise, I saw two shapes on the glimmering borders of the woods. They were deer—two bucks; for at this season of the year, the mating period having passed, the bucks and does do not readily consort. The does usually go alone or in small groups of two or three; the bucks are nearly always paired from the close of the mating season, which in this latitude may be said to end at some time in December, to the time of the dropping of their antlers, which is usually in February. While bucks are often solitary throughout the entire year except in the breeding season, I have often observed paired bucks in the summer. A friend of mine once started from a thicketed pond five velveted bucks, and in time of a flood another friend of mine counted a herd of ten bucks.

These bucks that I now saw illustrated perfectly certain characteristics of deer nature. They were the most shadowy, evanishing, elusive creatures imaginable. I can easily conceive that when the ancients peopled the forests and the fields with nymphs and dryads, fauns and satyrs, they per-

haps had had just cause for their beliefs in such creatures, for had they not seen at twilight and by moonlight eerie forms which appeared to belong to the supernatural world? These deer that I saw looked like spirits; and even though they had not, as I knew, been molested for years by hunters, they appeared to have lost none of their dainty wariness, their delicate craft. Soon and silently the gray-green forest hid them. They melted into it.

Now to the pond, through the heavens crimson with the sunrise, came a long line of yellowlegs, fluting melodiously. They alighted on a mud-bar amid the foraging black ducks. Hooded mergansers appeared over the pines and down in my pond. And now the whole air was suddenly thronged with ducks of many kinds: mallards, widgeons, sprigs, teal, wood-ducks, and black English. It was a pure delight to watch these beautiful wild things come trustingly to this solitary place. Ere long there were more than a hundred ducks of various kinds on the water before me. Long shafts of sunlight, striking across the foaming breakers and through the dim forest aisles, tinged and tinted the scene. Softly but brightly the dew-jeweled woodland gleamed. The rimed grasses steamed airily. It was an idyllic scene. But the children of nature are seldom long at their ease.

In less time than I can tell it my pond was empty. The dark, dancing waters were all that remained, while in almost every direction fled frantically the wildfowl. An ancient enemy had

appeared. He came sailing in scornful splendor toward me. It was a male bald eagle, one of a pair which had since my boyhood nested on this island. The bird was probably older than I. He was indolently lordly. He disdained to pursue. The power and majesty of his flight were very impressive; in the pure sky he looked like the black symbol of wild nature's eternal menace.

After the dispersal of the very pleasant company that had been mine, I knew that the morning flight of wildfowl was practically over. I therefore rejoined my companion, and together we repaired to the bungalow, sunning itself amid its live-oaks, drowsy giants that placidly watched our approach. An hour thereafter I sallied forth alone to spend the remainder of the day studying the deer and the other forms of wild life on the island.

Lest my account become too minute, I shall give the observations I was able to make, and not be too specific as to the exact circumstances attending each observation. My course took me across wastelands of reeds and marsh, retiring warmly into the ancient forest; down roads of unimaginable beauty and peace, mile after mile winding through primeval woodlands; out on the lonely beach. Everywhere was evidence of abundant wild life. I flushed three flocks of wild turkeys, and wherever in the road there was a litter of pine straw and leaves this would be seen to be torn up by the busy scratching of the big birds. In the marshlands there were endless paths, winding interminably. These were used by the deer, the

wild hogs, and the wild cattle. During a part of one day I counted upward of forty deer, and on the island there can hardly be fewer than four hundred. Probably two years ago there were many more; but a visitation of the deer's only plague—anthrax—sadly diminished the number. The coming of this disease was followed by a dreadful outbreak of cholera among the hogs, so that everywhere, the manager of the estate told me, were dead deer and dead swine. I think it interesting to use this matter as a probable proof that the germs of these and of similar diseases are carried by vultures. At the time mentioned there was cholera on the mainland, and there was some black-tongue also. Since both the black vulture and the turkey buzzard pass frequently from the mainland to the island, and since no other creatures do, the proof appears clear that these scavengers are the carriers of disease. Our Department of Agriculture now admits, I believe, the probable truth of this important theory.

The deer of the island have very interesting habits. Throughout the greater part of the day they retire to the deep woods, where they do less sleeping, I believe, than ruminating. The possession of several stomachs is a matter to which these and similar creatures give due consideration. They bed down in warm grass, in bunchy bushes, under palmettos, in canebrakes. A deer loves a place that is warm and sheltered and that offers a few rays of grateful sunshine stealing in upon him. Thus are the daylight hours drowsed away. When

the sun is low and the long shadows begin to darken the marshes, the deer troop forth, either on the front beach, where they love to walk among the rolling dunes, or to the marshes, on whose edges they find their best feeding ground. While I started many deer in the forest, my best view of deer was late in the afternoon, when they came forth from their deep haunts to roam the wild waste country between the woods and the surf, or between lonely reaches of forest. While walking quietly along the edge of a marsh I became thrillingly aware that a deer was looking at me from the border of the woods. It was a buck, and full-antlered. He held his head strangely high. There in the dusk he stood, not twenty yards off, haughtily, impatiently alert. I saw him toss his head petulantly. He saw me but did not understand me. In a moment more, however, he was gone into the thicket. Over the marsh I saw shadows trooping. I counted at one time fourteen of these deer. But then the night closed in. It was time for me to stop observing. Besides, I happened to be five miles from the lodge.

But during this day and the days that followed I saw more wild life than deer and wildfowl and turkeys. The island is infested by wild hogs, which appear to thrive splendidly. They are a good deal of a nuisance, for they break through all fences and root up all crops. They are, however, valuable as a check to the cotton-mouth moccasin, the only venomous snake on the barrier islands. The rattlesnake has never been seen here. The

hogs have heavy toll taken from their ranks by a few alligators, which live in deep holes in the fresh-water ponds. It has but lately been discovered that these huge saurians are at home in salt water as well as in fresh, and they are not infrequently seen in the salt creeks and even in the surf. A big bull alligator grimly riding the breakers is truly an impressive sight. There are many wild and half-wild cattle on the island. Many of these I encountered. They eyed me with sullen truculence, and their wariness, though of a clumsy sort, was almost equal to that of the deer. Once, after a long crawl through a fetid jungle darkened by myrtles and palmettos, I gratefully rose in a little green savanna, glad to be able to stand upright once more. But my relief was momentary, for thirty yards off, standing with a certain air of outraged majesty, was a magnificent bull of massive proportions and of a symmetry known only to wild things. Grouped behind him were a dozen other cattle. All of them faced me at exactly the same angle; they appeared statues of angry surprise. But all these creatures behave in the same way: what the leader does all of them do. If he advances, they come forward with him; if he turns, they wheel as if performing maneuvers. I have never had any sort of an opinion of my eyes as hypnotizers, but since that wild bull turned from me and he and all his followers fled crashingly through the jungle, I have had a hope of occult power. It is a harmless and pleasing thought.

Of smaller wild animals on the island the raccoon

is the most numerous; the mink is present, but is most difficult to come upon, and, as it spends much of its time traveling about the salt marshes to westward of the island, it is hardly a true resident. Here the otter has been seen; but, as this splendid fur-bearer is essentially a wanderer, it is doubtful if he remains on this limited range. But the raccoons are absurdly abundant. In broad daylight they can be seen snoozing philosophically in the comfortable low crotches of trees, and sometimes ambling thoughtfully down the bypaths of woodland and of marsh. The wise, friendly, interesting little creature finds on this wild island a most congenial home. A range like Bull's Island can easily support a colony of more than a thousand raccoons. Always with wild life—and perhaps with all life—the primary problem is the question of food. Here the sea feeds the children of the land, for as long as a raccoon can get an oyster he is happy.

In contrast to the number of raccoons is the comparative scarcity of common birds. Wildfowl are abundant, and in the migrating seasons the shore birds come in myriads. In the summer vast colonies of herons breed in the myrtle jungles. But there are few common birds. I saw some blue jays, two mocking-birds, and a half-dozen sparrows. Yet at this time of the year on the mainland, a few miles off, the thickets are noisy with the singing and the busy scratching of thousands of brown thrashers, cardinals, juncos, whitethroats, and towhees. The wide and lonely salt marsh

isolates the island; only the hawks, the eagles, the vultures, and the strong-pinioned game birds come here, and a few wanderers of the smaller species. I was pleased to flush several woodcock, which were singularly tame. So attracted are they by the peace and security of these island woods that they sometimes remain in this situation to breed.

Such, then, are some of the aspects of the wild life upon this "beauteous lonely isle." It is a place forever echoing with the "rolling anthem of the beach," forever isolated, forever charged with a certain mystery and solitary danger; the haunt of creatures essentially wild, yet living as though life held no real dangers. In observing these birds and animals I felt as Alexander Selkirk felt: "Their tameness was shocking to me."

And now that I am far from the island, it is like a dim lost glamour-land; yet its varied scenes recur vividly. I see once more the shadowy gray dunes over which pace lordly bucks and mincing does; I see long stretches of mysterious marshland over which a great eagle beats in solitary power; I see the deep-hearted peace of sunlit virgin woods; I see long ranks of red cedars, rimming the beach but apparently blasted away from it by the storming of many sea winds; and high over all the island I view certain thoughtful black pines, looming and listening—ominous strong warders keeping watch through the long years over all this beauty and all this loneliness.

ARCHIBALD RUTLEDGE.

THE GOLD-BUG

What ho! what ho! this fellow is dancing mad!
He hath been bitten by the Tarantula.
All in the Wrong.

MANY years ago I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one. It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the mainland by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen. Near the western extremity, where Fort Moultrie stands, and where are some miserable frame buildings, tenanted, during summer, by the fugitives from

Charleston dust and fever, may be found, indeed, the bristly palmetto; but the whole island, with the exception of this western point, and a line of hard, white beach on the seacoast, is covered with a dense undergrowth of the sweet myrtle, so much prized by the horticulturists of England. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burthening the air with its fragrance.

In the utmost recesses of this coppice, not far from the eastern or more remote end of the island, Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance. This soon ripened into friendship, for there was much in the recluse to excite interest and esteem. I found him well educated, with unusual powers of mind, but infected with misanthropy, and subject to perverse moods of alternate enthusiasm and melancholy. He had with him many books, but rarely employed them. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles, in quest of shells or entomological specimens —his collection of the latter might have been envied by a Swammerdam. In these excursions he was usually accompanied by an old negro, called Jupiter, who had been manumitted before the reverses of the family, but who could be induced, neither by threats nor by promises, to abandon what he considered his right of attendance upon the footsteps of his young "Massa Will." It is not improbable that the relatives of Legrand, con-

ceiving him to be somewhat unsettled in intellect, had contrived to instill this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.

The winters in the latitude of Sullivan's Island are seldom very severe, and in the fall of the year it is a rare event indeed when a fire is considered necessary. About the middle of October, 18—, there occurred, however, a day of remarkable chilliness. Just before sunset I scrambled my way through the evergreens to the hut of my friend, whom I had not visited for several weeks, —my residence being at that time in Charleston, a distance of nine miles from the island, while the facilities of passage and repassage were very far behind those of the present day. Upon reaching the hut I rapped, as was my custom, and getting no reply, sought for the key where I knew it was secreted, unlocked the door, and went in. A fine fire was blazing upon the hearth. It was a novelty, and by no means an ungrateful one. I threw off an overcoat, took an armchair by the crackling logs, and awaited patiently the arrival of my hosts.

Soon after dark they arrived, and gave me a most cordial welcome. Jupiter, grinning from ear to ear, bustled about to prepare some marsh hens for supper. Legrand was in one of his fits—how else shall I term them?—of enthusiasm. He had found an unknown bivalve, forming a new genus, and, more than this, he had hunted down and secured, with Jupiter's assistance, a *scarabœus* which he believed to be totally new, but in respect to

which he wished to have my opinion on the morrow.

"And why not to-night?" I asked, rubbing my hands over the blaze, and wishing the whole tribe of *scarabæi* at the devil.

"Ah, if I had only known you were here!" said Legrand, "but it's so long since I saw you; and how could I foresee that you would pay me a visit this very night of all others? As I was coming home I met Lieutenant G——, from the fort, and, very foolishly, I lent him the bug; so it will be impossible for you to see it until the morning. Stay here to-night, and I will send Jup down for it at sunrise. It is the loveliest thing in creation!"

"What—sunrise?"

"Nonsense! no!—the bug. It is of a brilliant gold color—about the size of a large hickory nut—with two jet-black spots near one extremity of the back, and another, somewhat longer, at the other. The *antennæ* are——"

"Dey ain't *no* tin in him, Massa Will, I keep a tellin' on you," here interrupted Jupiter; "de bug is a goole-bug, solid, ebery bit of him, inside and all, 'sep him wing—neber feel half so hebby a bug in my life."

"Well, suppose it is, Jup," replied Legrand, somewhat more earnestly, it seemed to me, than the case demanded; "is that any reason for your letting the birds burn? The color"—here he turned to me—"is really almost enough to warrant Jupiter's idea. You never saw a more brilliant

metallic lustre than the scales emit—but of this you cannot judge till to-morrow. In the meantime I can give you some idea of the shape." Saying this, he seated himself at a small table, on which were a pen and ink, but no paper. He looked for some in a drawer, but found none.

"Never mind," said he at length, "this will answer;" and he drew from his waistcoat pocket a scrap of what I took to be very dirty foolscap, and made upon it a rough drawing with the pen. While he did this I retained my seat by the fire, for I was still chilly. When the design was complete, he handed it to me without rising. As I received it, a loud growl was heard, succeeded by a scratching at the door. Jupiter opened it, and a large Newfoundland, belonging to Legrand, rushed in, leaped upon my shoulders, and loaded me with caresses; for I had shown him much attention during previous visits. When his gambols were over, I looked at the paper, and, to speak the truth, found myself not a little puzzled at what my friend had depicted.

"Well!" I said, after contemplating it for some minutes, "this *is* a strange *scarabæus*, I must confess: new to me; never saw anything like it before—unless it was a skull, or a death's-head—which it more nearly resembles than anything else that has come under *my* observation."

"A death's-head!" echoed Legrand. "Oh—yes—well, it has something of that appearance upon paper, no doubt. The two upper black spots look

like eyes, eh? and the longer one at the bottom like a mouth—and then the shape of the whole is oval."

"Perhaps so," said I; "but, Legrand, I fear you are no artist. I must wait until I see the beetle itself, if I am to form any idea of its personal appearance."

"Well, I don't know," said he a little nettled, "I draw tolerably—*should* do it at least—have had good masters, and flatter myself that I am not quite a blockhead."

"But, my dear fellow, you are joking then," said I; "this is a very passable *skull*—indeed, I may say that it is a very *excellent* skull, according to the vulgar notions about such specimens of physiology—and your *scarabæus* must be the queerest *scarabæus* in the world if it resembles it. Why, we may get up a very thrilling bit of superstition upon this hint. I presume you will call the bug *scarabæus caput hominis*, or something of that kind —there are many similar titles in the Natural Histories. But where are the *antennæ* you spoke of?"

"The *antennæ!*" said Legrand, who seemed to be getting unaccountably warm upon the subject; "I am sure you must see the *antennæ*. I made them as distinct as they are in the original insect, and I presume that is sufficient."

"Well, well," I said, "perhaps you have—still I don't see them;" and I handed him the paper without additional remark, not wishing to ruffle his temper; but I was much surprised at the turn

affairs had taken; his ill-humor puzzled me—and, as for the drawing of the beetle, there were positively *no antennæ* visible, and the whole *did* bear a very close resemblance to the ordinary cuts of a death's-head.

He received the paper very peevishly, and was about to crumple it, apparently to throw it in the fire, when a casual glance at the design seemed suddenly to rivet his attention. In an instant his face grew violently red—in another as excessively pale. For some minutes he continued to scrutinize the drawing minutely where he sat. At length he arose, took a candle from the table, and proceeded to seat himself upon a sea-chest in the farthest corner of the room. Here again he made an anxious examination of the paper, turning it in all directions. He said nothing, however, and his conduct greatly astonished me; yet I thought it prudent not to exacerbate the growing moodiness of his temper by any comment. Presently he took from his coat pocket a wallet, placed the paper carefully in it, and deposited both in a writing-desk, which he locked. He now grew more composed in his demeanor; but his original air of enthusiasm had quite disappeared. Yet he seemed not so much sulky as abstracted. As the evening wore away he became more and more absorbed in reverie, from which no sallies of mine could arouse him. It had been my intention to pass the night at the hut, as I had frequently done before, but, seeing my host in this mood, I deemed it proper to take leave. He did not press me to remain,

but, as I departed, he shook my hand with even more than his usual cordiality.

It was about a month after this (and during the interval I had seen nothing of Legrand) when I received a visit, at Charleston, from his man Jupiter. I had never seen the good old negro look so dispirited, and I feared that some serious disaster had befallen my friend.

"Well, Jup," said I, "what is the matter now?—how is your master?"

"Why, to speak de troof, massa, him not so berry well as mought be."

"Not well! I am truly sorry to hear it. What does he complain of?"

"Dar! dat's it!—him nebber 'plain of notin'—but him berry sick for all dat."

"*Very* sick, Jupiter!—why didn't you say so at once? Is he confined to bed?"

"No, dat he ain't!—he ain't 'find nowhar—dat's just whar de shoe pinch—my mind is got to be berry hebby 'bout poor Massa Will."

"Jupiter, I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?"

"Why, massa, 'tain't worf while for to git mad 'bout de matter—Massa Will say noffin' at all ain't de matter wid him—but den what make him go about looking dis here way, wid he head down and he soldiers up, and as white as a gose? And den he keep a syphon all de time——"

"Keeps a what, Jupiter?"

"Keeps a syphon wid de figgurs on de slate—de

queerest figgurs I ebber did see. Ise gittin' to be skeered, I tell you. Hab for to keep mighty tight eye pon him noovers. Todder day he gib me slip fore de sun up, and was gone de whole ob de blessed day. I had a big stick ready cut for to gib him d——d good beating when he did come—but Ise sich a fool dat I hadn't de heart arter all—he look so berry poorly."

"Eh?—what? Ah yes!—upon the whole, I think you had better not be too severe with the poor fellow—don't flog him, Jupiter, he can't very well stand it—but can you form no idea of what has occasioned this illness, or rather this change of conduct? Has anything unpleasant happened since I saw you?"

"No, massa, dey ain't bin noffin' onpleasant *since* den—'twas *'fore* den I'm feared—'twas de berry day you was dare."

"How? what do you mean?"

"Why, massa, I mean de bug—dare now."

"The *what?*"

"De bug—I'm berry sartain dat Massa Will bin bit somewhere 'bout de head by dat goole-bug."

"And what cause have you, Jupiter, for such a supposition?"

"Claws enuff, massa, and mouff too. I nebber did see sich a d——d bug—he kick and he bite ebery ting what cum near him. Massa Will cotch him fuss, but had for to let him go 'gin mighty quick, I tell you—den was de time he must ha' got de bite. I didn't like de look ob de bug mouff, myself, nohow, so I wouldn't take hold ob him wid

my fingers, but I cotch him wid a piece ob paper dat I found. I wrap him up in de paper and stuff piece ob it in he mouff—dat was de way."

"And you think, then, that your master was really bitten by the beetle, and that the bite made him sick?"

"I don't t'ink noffin' 'bout it—I nose it. What make him dream 'bout de goole so much, if 'tain't cause he bit by de goole-bug? Ise heerd 'bout dem goole-bugs 'fore dis."

"But how do you know he dreams about gold?"

"How I know? why, 'cause he talk about it in he sleep—dat's how I nose."

"Well, Jup, perhaps you are right; but to what fortunate circumstances am I to attribute the honor of a visit from you to-day?"

"What de matter, massa?"

"Did you bring any message from Mr. Legrand?"

"No, massa, I bring dis here 'pissel"; and here Jupiter handed me a note, which ran thus:

My dear——:

Why have I not seen you for so long a time? I hope you have not been so foolish as to take offense at any little *brusquerie* of mine; but no, that is improbable.

Since I saw you I have had great cause for anxiety. I have something to tell you, yet scarcely know how to tell it, or whether I should tell it at all.

I have not been quite well for some days past, and poor old Jup annoys me, almost beyond endurance, by his well-meant attentions. Would

you believe it?—he had prepared a huge stick, the other day, with which to chastise me for giving him the slip, and spending the day, *solus*, among the hills of the mainland. I verily believe that my ill looks alone saved me a flogging.

I have made no addition to my cabinet since we met.

If you can, in any way, make it convenient, come over with Jupiter. *Do* come. I wish to see you *to-night*, upon business of importance. I assure you that it is of the *highest* importance.

Ever yours,
WILLIAM LEGRAND.

There was something in the tone of this note which gave me great uneasiness. Its whole style differed materially from that of Legrand. What could he be dreaming of? What new crotchet possessed his excitable brain? What "business of the highest importance" could *he* possibly have to transact? Jupiter's account of him boded no good. I dreaded lest the continued pressure of misfortune had, at length, fairly unsettled the reason of my friend. Without a moment's hesitation, therefore, I prepared to accompany the negro.

Upon reaching the wharf, I noticed a scythe and three spades, all apparently new, lying in the bottom of the boat in which we were to embark.

"What is the meaning of all this, Jup?" I inquired.

"Him syfe, massa, and spade."

"Very true; but what are they doing here?"

"Him de syfe and de spade what Massa Will 'sist 'pon my buying for him in de town, and de debbil's own lot of money I had to gib for 'em."

"But what, in the name of all that is mysterious, is your 'Massa Will' going to do with scythes and spades?"

"Dat's more dan *I* know, and debbil take me if I don't b'lieve 'tis more dan he know, too. But it's all cum ob de bug."

Finding that no satisfaction was to be obtained of Jupiter, whose whole intellect seemed to be absorbed by "de bug," I now stepped into the boat and made sail. With a fair and strong breeze we soon ran into the little cove to the northward of Fort Moultrie, and a walk of some two miles brought us to the hut. It was about three in the afternoon when we arrived. Legrand had been awaiting us in eager expectation. He grasped my hand with a nervous *empressement* which alarmed me and strengthened the suspicions already entertained. His countenance was pale even to ghastliness, and his deep-set eyes glared with unnatural luster. After some inquiries respecting his health, I asked him, not knowing what better to say, if he had yet obtained the *scarabæus* from Lieutenant G——.

"Oh, yes," he replied, coloring violently, "I got it from him the next morning. Nothing should tempt me to part with that *scarabæus*. Do you know that Jupiter is quite right about it!"

"In what way?" I asked, with a sad foreboding at heart.

"In supposing it to be a bug of *real gold.*" He said this with an air of profound seriousness, and I felt inexpressibly shocked.

"This bug is to make my fortune," he continued, with a triumphant smile, "to reinstate me in my family possessions. Is it any wonder, then, that I prize it? Since Fortune has thought fit to bestow it upon me, I have only to use it properly and I shall arrive at the gold of which it is the index. Jupiter, bring me that *scarabæus !*"

"What! de bug, massa? I'd rudder not go fer trubble dat bug—you mus' git him for your own self." Hereupon Legrand arose, with a grave and stately air, and brought me the beetle from a glass case in which it was enclosed. It was a beautiful *scarabæus*, and, at that time, unknown to naturalists—of course a great prize in a scientific point of view. There were two round black spots near one extremity of the back, and a long one near the other. The scales were exceedingly hard and glossy, with all the appearance of burnished gold. The weight of the insect was very remarkable, and, taking all things into consideration, I could hardly blame Jupiter for his opinion respecting it; but what to make of Legrand's agreement with that opinion, I could not, for the life of me, tell.

"I sent for you," said he, in a grandiloquent tone, when I had completed my examination of the beetle, "I sent for you that I might have your counsel and assistance in furthering the views of Fate and of the bug——"

"My dear Legrand," I cried, interrupting him,

"you are certainly unwell, and had better use some little precautions. You shall go to bed, and I will remain with you a few days, until you get over this. You are feverish and——"

"Feel my pulse," said he.

I felt it, and, to say the truth, found not the slightest indication of fever.

"But you may be ill and yet have no fever. Allow me this once to prescribe for you. In the first place, go to bed. In the next——"

"You are mistaken," he interposed; "I am as well as I can expect to be under the excitement which I suffer. If you really wish me well, you will relieve this excitement."

"And how is this to be done?"

"Very easily. Jupiter and myself are going upon an expedition into the hills, upon the mainland, and, in this expedition, we shall need the aid of some person in whom we can confide. You are the only one we can trust. Whether we succeed or fail, the excitement which you now perceive in me will be equally allayed."

"I am anxious to oblige you in any way," I replied; "but do you mean to say that this infernal beetle has any connection with your expedition into the hills?"

"It has."

"Then, Legrand, I can become a party to no such absurd proceeding."

"I am sorry—very sorry—for we shall have to try it by ourselves."

"Try it by yourselves! The man is surely

mad!—but stay!—how long do you propose to be absent?"

"Probably all night. We shall start immediately, and be back, at all events, by sunrise."

"And you will promise me upon your honor, that when this freak of yours is over, and the bug business (good God!) settled to your satisfaction, you will then return home and follow my advice implicitly, as that of your physician?"

"Yes; I promise; and now let us be off, for we have no time to lose."

With a heavy heart I accompanied my friend. We started about four o'clock—Legrand, Jupiter, the dog, and myself. Jupiter had with him the scythe and spades, the whole of which he insisted upon carrying, more through fear, it seemed to me, of trusting either of the implements within reach of his master, than from any excess of industry or complaisance. His demeanor was dogged in the extreme, and "dat d——d bug" were the sole words which escaped his lips during the journey. For my own part, I had charge of a couple of dark lanterns, while Legrand contented himself with the *scarabæus*, which he carried attached to the end of a bit of whip-cord, twirling it to and fro, with the air of a conjurer, as he went. When I observed this last plain evidence of my friend's aberration of mind, I could scarcely refrain from tears. I thought it best, however, to humor his fancy, at least for the present, or until I could adopt some more energetic measures with a chance of success. In the meantime I endeavored, but all

in vain, to sound him in regard to the object of the expedition. Having succeeded in inducing me to accompany him, he seemed unwilling to hold conversation upon any topic of minor importance, and to all my questions vouchsafed no other reply than "We shall see!"

We crossed the creek at the head of the island by means of a skiff, and, ascending the high grounds on the shore of the mainland, proceeded in a northwesterly direction, through a tract of country excessively wild and desolate, where no trace of a human footstep was to be seen. Legrand led the way with decision; pausing only for an instant, here and there, to consult what appeared to be certain landmarks of his own contrivance upon a former occasion.

In this manner we journeyed for about two hours, and the sun was just setting when we entered a region infinitely more dreary than any yet seen. It was a species of tableland, near the summit of an almost inaccessible hill, densely wooded from base to pinnacle and interspersed with huge crags that appeared to lie loosely upon the soil, and in many cases were prevented from precipitating themselves into the valleys below, merely by the support of the trees against which they reclined. Deep ravines, in various directions, gave an air of still sterner solemnity to the scene.

The natural platform to which we had clambered was thickly overgrown with brambles, through which we soon discovered that it would have been impossible to force our way but for the

scythe: and Jupiter, by direction of his master, proceeded to clear for us a path to the foot of an enormously tall tulip-tree, which stood, with some eight or ten oaks, upon the level, and far surpassed them all, and all other trees which I had then ever seen, in the beauty of its foliage and form, in the wide spread of its branches, and in the general majesty of its appearance. When we reached this tree, Legrand turned to Jupiter, and asked him if he thought he could climb it. The old man seemed a little staggered by the question, and for some moments made no reply. At length he approached the huge trunk, walked slowly around it, and examined it with minute attention. When he had completed his scrutiny, he merely said:

"Yes, massa, Jup climb any tree he eber see in he life."

"Then up with you as soon as possible, for it will soon be too dark to see what we are about."

"How far mus' go up, massa?" inquired Jupiter.

"Get up the main trunk first, and then I will tell you which way to go—and here—stop! take this beetle with you."

"De bug, Massa Will! de goole-bug!" cried the negro, drawing back in dismay, "what for mus' tote de bug way up de tree?—d——n if I do!"

"If you are afraid, Jup, a great big negro like you, to take hold of a harmless little dead beetle, why, you can carry it up by this string; but if you do not take it up with you in some way, I shall be under the necessity of breaking your head with this shovel."

"What de matter now, massa?" said Jup, evidently shamed into compliance; "always want fur to raise fuss wid old nigger. Was only funnin' anyhow. *Me* feered de bug! what I keer for de bug?" Here he took cautiously hold of the extreme end of the string, and, maintaining the insect as far from his person as circumstances would permit, prepared to ascend the tree.

In youth the tulip-tree, or *Liriodendron tulipifera*, the most magnificent of American foresters, has a trunk peculiarly smooth, and often rises to a great height without lateral branches; but, in its riper age, the bark becomes gnarled and uneven, while many short limbs make their appearance on the stem. Thus the difficulty of ascension, in the present case, lay more in semblance than in reality. Embracing the huge cylinder as closely as possible with his arms and knees, seizing with his hands some projections, and resting his naked toes upon others, Jupiter, after one or two narrow escapes from falling, at length wriggled himself into the first great fork, and seemed to consider the whole business as virtually accomplished. The *risk* of the achievement was, in fact, now over, although the climber was some sixty or seventy feet from the ground.

"Which way mus' go now, Massa Will?" he asked.

"Keep up the largest branch—the one on this side," said Legrand. The negro obeyed him promptly, and apparently with but little trouble; ascending higher and higher, until no glimpse of his squat figure could be obtained through the

dense foliage which enveloped it. Presently his voice was heard in a sort of halloo.

"How much fodder is got for go?"

"How high up are you?" asked Legrand.

"Ebber so fur," replied the negro; "can see de sky fru de top ob de tree."

"Never mind the sky, but attend to what I say. Look down the trunk and count the limbs below you on this side. How many limbs have you passed?"

"One, two, three, four, fibe—I done pass fibe big limb, massa, pon dis side."

"Then go one limb higher."

In a few minutes the voice was heard again, announcing that the seventh limb was attained.

"Now, Jup," cried Legrand, evidently much excited, "I want you to work your way out upon that limb as far as you can. If you see anything strange, let me know."

By this time what little doubt I might have entertained of my poor friend's insanity was put finally at rest. I had no alternative but to conclude him stricken with lunacy, and I became seriously anxious about getting him home. While I was pondering upon what was best to be done, Jupiter's voice was again heard.

"Mos' feerd for to ventur' 'pon dis limb berry far—'tis dead limb putty much all de way."

"Did you say it was a *dead* limb, Jupiter?" cried Legrand in a quavering voice.

"Yes, massa, him dead as de door-nail—done up for sartain—done departed dis here life."

"What in the name of heaven shall I do?" asked Legrand, seemingly in the greatest distress.

"Do!" said I, glad of an opportunity to interpose a word, "why, come home and go to bed. Come now!—that's a fine fellow. It's getting late, and, besides, you remember your promise."

"Jupiter," cried he, without heeding me in the least, "do you hear me?"

"Yes, Massa Will, hear you ebber so plain."

"Try the wood well, then, with your knife, and see if you think it *very* rotten."

"Him rotten, massa, sure nuff," replied the negro in a few moments, "but not so berry rotten as mought be. Mought ventur' out leetle way 'pon de limb by myself, dat's true."

"By yourself! What do you mean?"

"Why, I mean de bug. 'Tis *berry* hebby bug. S'pose I drop him down fust, and den de limb won' break wid just de weight of one nigger."

"You infernal scoundrel!" cried Legrand, apparently much relieved, "what do you mean by telling me such nonsense as that? As sure as you drop that beetle, I'll break your neck. Look here, Jupiter, do you hear me?"

"Yes, massa, needn't hollo at poor nigger dat style."

"Well! now listen—if you will venture out on the limb as far as you think safe, and not let go the beetle, I'll make you a present of a silver dollar as soon as you get down."

"I'm gwine, Massa Will—deed I is," replied the negro very promptly—"mos' out to de eend now."

"*Out to the end!*" here fairly screamed Legrand; "do you say you are out to the end of that limb?"

"Soon be to do eend, massa,—o-o-*y*-o-oh! Lor-gol-a-marcy! what *is* dis here 'pon de tree?"

"Well," cried Legrand, highly delighted, "what is it?"

"Why, 'tain't noffin' but a skull—somebody bin lef' him head up de tree, and de crows done gobble ebery bit ob de meat off."

"A skull, you say! Very well; how is it fastened to the limb? What holds it on?"

"Shure 'nuff, massa; mus' look. Why dis berry curous sarcumstance, 'pon my word—dare's a great big nail in de skull, what fastens ob it on to de tree."

"Well, now, Jupiter, do exactly as I tell you—do you hear?"

"Yes, massa."

"Pay attention, then!—find the left eye of the skull."

"Hum! hoo! dat's good! why, dare ain't no eye lef' at all."

"Curse your stupidity! do you know your right hand from your left?"

"Yes, I nose dat—nose all 'bout dat—'tis my lef' hand what I chops de wood wid."

"To be sure! you are left-handed; and your left eye is on the same side as your left hand. Now, I suppose you can find the left eye of the skull, or the place where the left eye has been. Have you found it?"

Here was a long pause. At length the negro asked:

"Is de lef' eye ob de skull 'pon de same side as de lef' hand ob de skull, too?—'cause the skull ain't got not a bit ob a hand at all—nebber mind! I got de lef' eye now—here de lef' eye! what mus' do wid it?"

"Let the beetle drop through it, as far as the string will reach, but be careful and not let go your hold of the string."

"All dat done, Massa Will; mighty easy ting for to put de bug fru de hole; look out for him dar below!"

During this colloquy no portion of Jupiter's person could be seen; but the beetle, which he had suffered to descend, was now visible at the end of the string, and glistened, like a globe of burnished gold, in the last rays of the setting sun, some of which still faintly illumined the eminence upon which we stood. The *scarabæus* hung quite clear of any branches, and, if allowed to fall, would have fallen at our feet. Legrand immediately took the scythe, and cleared with it a circular space three or four yards in diameter, just beneath the insect, and, having accomplished this, ordered Jupiter to let go the string and come down from the tree.

Driving a peg, with great nicety, into the ground at the precise spot where the beetle fell, my friend now produced from his pocket a tape-measure. Fastening one end of this at that point of the trunk of the tree which was nearest the peg, he unrolled it till it reached the peg, and thence far-

ther unrolled it, in the direction already established by the two points of the tree and the peg, for the distance of fifty feet—Jupiter clearing away the brambles with the scythe. At the spot thus attained a second peg was driven, and about this, as a center, a rude circle, about four feet in diameter, described. Taking now a spade himself, and giving one to Jupiter and one to me, Legrand begged us to set about digging as quickly as possible.

To speak the truth, I had no especial relish for such amusement at any time, and, at that particular moment, would most willingly have declined it; for the night was coming on, and I felt much fatigued with the exercise already taken; but I saw no mode of escape, and was fearful of disturbing my poor friend's equanimity by a refusal. Could I have depended, indeed, upon Jupiter's aid, I would have had no hesitation in attempting to get the lunatic home by force; but I was too well assured of the old negro's disposition to hope that he would assist me, under any circumstances, in a personal contest with his master. I made no doubt that the latter had been infected with some of the innumerable Southern superstitions about money buried, and that his fantasy had received confirmation by the finding of the *scarabæus*, or, perhaps, by Jupiter's obstinacy in maintaining it to be "a bug of real gold." A mind disposed to lunacy would readily be led away by such suggestions,—especially if chiming in with favorite preconceived ideas,—and then I called to mind the poor fellow's speech about the beetle's

being "the index of his fortune." Upon the whole, I was sadly vexed and puzzled, but, at length, I concluded to make a virtue of necessity,—to dig with a good will, and thus the sooner to convince the visionary, by ocular demonstration, of the fallacy of the opinions he entertained.

The lanterns having been lit, we all fell to work with a zeal worthy a more rational cause; and, as the glare fell upon our persons and implements, I could not help thinking how picturesque a group we composed, and how strange and suspicious our labors must have appeared to any interloper who, by chance, might have stumbled upon our whereabouts.

We dug very steadily for two hours. Little was said; and our chief embarrassment lay in the yelpings of the dog, who took exceeding interest in our proceedings. He at length became so obstreperous, that we grew fearful of his giving the alarm to some stragglers in the vicinity,—or, rather, this was the apprehension of Legrand; for myself, I should have rejoiced at any interruption which might have enabled me to get the wanderer home. The noise was, at length, very effectually silenced, by Jupiter, who, getting out of the hole with a dogged air of deliberation, tied the brute's mouth up with one of his suspenders, and then returned, with a grave chuckle, to his task.

When the time mentioned had expired, we had reached a depth of five feet, and yet no signs of any treasure became manifest. A general pause ensued, and I began to hope that the farce was at

an end. Legrand, however, although evidently much disconcerted, wiped his brow thoughtfully and recommenced. We had excavated the entire circle of four feet diameter, and now we slightly enlarged the limit, and went to the farther depth of two feet. Still nothing appeared. The gold-seeker, whom I sincerely pitied, at length clambered from the pit, with the bitterest disappointment imprinted upon every feature, and proceeded, slowly and reluctantly, to put on his coat, which he had thrown off at the beginning of his labor. In the meantime I made no remark. Jupiter, at a signal from his master, began to gather up his tools. This done, and the dog having been unmuzzled, we turned in profound silence toward home.

We had taken, perhaps, a dozen steps in this direction, when, with a loud oath, Legrand strode up to Jupiter, and seized him by the collar. The astonished negro opened his eyes and mouth to the fullest extent, let fall the spades, and fell upon his knees.

"You scoundrel," said Legrand, hissing out the syllables from between his clenched teeth, "you infernal black villain! speak, I tell you! answer me this instant, without prevarication! which,—which is your left eye?"

"Oh, my golly, Massa Will! ain't dis here my lef' eye for sartain?" roared the terrified Jupiter, placing his hand upon his *right* organ of vision, and holding it there with a desperate pertinacity, as if in immediate dread of his master's attempt at a gouge.

"I thought so! I knew it! hurrah!" vociferated Legrand, letting the negro go, and executing a series of curvets and caracoles, much to the astonishment of his valet, who, arising from his knees, looked mutely from his master to myself, and then from myself to his master.

"Come! we must go back," said the latter; "the game's not up yet"; and he again led the way to the tulip-tree.

"Jupiter," said he, when he reached its foot, "come here! was the skull nailed to the limb with the face outwards, or with the face to the limb?"

"De face was out, massa, so dat de crows could get at de eyes good, widout any trouble."

"Well, then, was it this eye or that through which you dropped the beetle?"—here Legrand touched each of Jupiter's eyes.

"'Twas dis eye, massa—de lef' eye—jis as you tell me," and here it was his right eye that the Negro indicated.

"That will do—we must try it again."

Here my friend, about whose madness I now saw, or fancied that I saw, certain indications of method, removed the peg which marked the spot where the beetle fell, to a spot about three inches to the westward of its former position. Taking, now, the tape-measure from the nearest point of the trunk to the peg, as before, and continuing the extension in a straight line to the distance of fifty feet, a spot was indicated, removed by several yards from the point at which we had been digging.

Around the new position a circle, somewhat

larger than in the former instance, was now described, and we again set to work with the spades. I was dreadfully weary, but scarcely understanding what had occasioned the change in my thoughts, I felt no longer any great aversion from the labor imposed. I had become most unaccountably interested—nay, even excited. Perhaps there was something, amid all the extravagant demeanor of Legrand—some air of forethought, or of deliberation, which impressed me. I dug eagerly, and now and then caught myself actually looking, with something that very much resembled expectation, for the fancied treasure, the vision of which had demented my unfortunate companion. At a period when such vagaries of thought most fully possessed me, and when we had been at work perhaps an hour and a half, we were again interrupted by the violent howlings of the dog. His uneasiness in the first instance had been, evidently, but the result of playfulness or caprice, but he now assumed a bitter and serious tone. Upon Jupiter's again attempting to muzzle him he made furious resistance, and, leaping into the hole, tore up the mold frantically with his claws. In a few seconds he had uncovered a mass of human bones, forming two complete skeletons, intermingled with several buttons of metal, and what appeared to be the dust of decayed woolen. One or two strokes of a spade upturned the blade of a large Spanish knife, and, as we dug farther, three or four loose pieces of gold and silver coin came to light.

At sight of these the joy of Jupiter could scarcely

be restrained, but the countenance of his master wore an air of extreme disappointment. He urged us, however, to continue our exertions, and the words were hardly uttered when I stumbled and fell forward, having caught the toe of my boot in a large ring of iron that lay half buried in the loose earth.

We now worked in earnest, and never did I pass ten minutes of more intense excitement. During this interval we had fairly unearthed an oblong chest of wood which, from its perfect preservation and wonderful hardness, had plainly been subjected to some mineralizing process—perhaps that of the bichloride of mercury. This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of wrought iron, riveted, and forming a kind of trellis-work over the whole. On each side of the chest, near the top, were three rings of iron—six in all—by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of removing so great a weight. Luckily, the sole fastenings of the lid consisted of two sliding bolts. These we drew back—trembling and panting with anxiety. In an instant, a treasure of incalculable value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upwards a glow and a glare, from a confused heap of gold and of jewels, that absolutely dazzled our eyes.

I shall not pretend to describe the feelings with which I gazed. Amazement was, of course, predominant. Legrand appeared exhausted with excitement, and spoke very few words. Jupiter's countenance wore, for some minutes, as deadly a pallor as it is possible, in the nature of things, for any negro's visage to assume. He seemed stupefied—thunder-stricken. Presently he fell upon his knees in the pit, and, burying his naked arms up to the elbows in gold, let them there remain, as if enjoying the luxury of a bath. At length, with a deep sigh, he exclaimed, as if in a soliloquy:

"And dis all cum ob de goole-bug! de putty goole-bug! de poor little goole-bug, what I 'boosed in dat sabage kind ob style! Ain't you 'shamed ob yourself, nigger?—answer me dat!"

It became necessary, at last, that I should arouse both master and valet to the expediency of removing the treasure. It was growing late, and it behooved us to make exertion, that we might get everything housed before daylight. It was difficult to say what should be done, and much time was spent in deliberation—so confused were the ideas of all. We, finally, lightened the box by removing two thirds of its contents, when we were enabled, with some trouble, to raise it from the hole. The articles taken out were deposited among the brambles, and the dog left to guard them, with strict orders from Jupiter neither, upon any pretense, to stir from the spot, nor to open his mouth until our return. We then hurriedly made for home with the chest, reaching the hut in safety,

but after excessive toil, at one o'clock in the morning. Worn out as we were, it was not in human nature to do more just now. We rested until two, and had supper, starting for the hills immediately afterwards, armed with three stout sacks, which, by good luck, were upon the premises. A little before four we arrived at the pit, divided the remainder of the booty as equally as might be among us, and, leaving the holes unfilled, again set out for the hut, at which, for the second time, we deposited our golden burdens, just as the first streaks of the dawn gleamed from over the tree-tops in the east.

We were now thoroughly broken down; but the intense excitement of the time denied us repose. After an unquiet slumber of some three or four hours' duration, we arose, as if by preconcert, to make examination of our treasure.

The chest had been full to the brim, and we spent the whole day, and the greater part of the next night, in a scrutiny of its contents. There had been nothing like order or arrangement. Everything had been heaped in promiscuously. Having assorted all with care, we found ourselves possessed of even vaster wealth than we had at first supposed. In coin there was rather more than four hundred and fifty thousand dollars—estimating the value of the pieces, as accurately as we could, by the tables of the period. There was not a particle of silver. All was gold of antique date and of great variety—French, Spanish, and German money, with a few English guineas,

and some counters, of which we had never seen specimens before. There were several very large and heavy coins, so worn that we could make nothing of their inscriptions. There was no American money. The value of the jewels we found more difficulty in estimating. There were diamonds—some of them exceedingly large and fine—a hundred and ten in all, and not one of them small; eighteen rubies of remarkable brilliancy; three hundred and ten emeralds, all very beautiful; and twenty-one sapphires, with an opal. These stones had all been broken from their settings and thrown loose in the chest. The settings themselves, which we picked out from among the other gold, appeared to have been beaten up with hammers, as if to prevent identification. Besides all this, there was a vast quantity of solid gold ornaments—nearly two hundred massive finger- and earrings; rich chains—thirty of these, if I remember; eighty-three very large and heavy crucifixes; five gold censers of great value; a prodigious golden punch-bowl, ornamented with richly chased vine leaves and Bacchanalian figures; with two sword handles exquisitely embossed, and many other smaller articles which I cannot recollect. The weight of these valuables exceeded three hundred and fifty pounds avoirdupois: and in this estimate I have not included one hundred and ninety-seven superb gold watches, three of the number being worth each five hundred dollars, if one. Many of them were very old, and as time-keepers valueless, the works having suffered, more or less, from corro-

sion; but all were richly jeweled and in cases of great worth. We estimated the entire contents of the chest, that night, at a million and a half of dollars; and, upon the subsequent disposal of the trinkets and jewels (a few being retained for our own use), it was found that we had greatly undervalued the treasure.

When, at length, we had concluded our examination, and the intense excitement of the time had in some measure subsided, Legrand, who saw that I was dying with impatience for a solution of this most extraordinary riddle, entered into a full detail of all the circumstances connected with it.

"You remember," said he, "the night when I handed you the rough sketch I had made of the *scarabæus*. You recollect, also, that I became quite vexed at you for insisting that my drawing resembled a death's-head. When you first made this assertion I thought you were jesting; but afterwards I called to mind the peculiar spots on the back of the insect, and admitted to myself that your remark had some little foundation in fact. Still, the sneer at my graphic powers irritated me —for I am considered a good artist—and, therefore, when you handed me the scrap of parchment, I was about to crumple it up and throw it angrily into the fire."

"The scrap of paper, you mean," said I.

"No; it had much of the appearance of paper, and at first I supposed it to be such, but when I came to draw upon it, I discovered it at once to be a piece of very thin parchment. It was quite

dirty, you remember. Well, as I was in the very act of crumpling it up, my glance fell upon the sketch at which you had been looking, and you may imagine my astonishment when I perceived, in fact, the figure of a death's-head just where, it seemed to me, I had made the drawing of the beetle. For a moment I was too much amazed to think with accuracy. I knew that my design was very different in detail from this, although there was a certain similarity in general outline. Presently I took a candle, and seating myself at the other end of the room, proceeded to scrutinize the parchment more closely. Upon turning it over, I saw my own sketch upon the reverse, just as I had made it. My first idea, now, was mere surprise at the really remarkable similarity of outline —at the singular coincidence involved in the fact that, unknown to me, there should have been a skull upon the other side of the parchment, immediately beneath my figure of the *scarabæus*, and that this skull, not only in outline, but in size, should so closely resemble my drawing. I say the singularity of this coincidence absolutely stupefied me for a time. This is the usual effect of such coincidences. The mind struggles to establish a connection—a sequence of cause and effect—and, being unable to do so, suffers a species of temporary paralysis. But when I recovered from this stupor, there dawned upon me gradually a conviction which startled me even far more than the coincidence. I began distinctly, positively, to remember that there had been *no* drawing upon the

parchment when I made my sketch of the *scarabæus*. I became perfectly certain of this; for I recollected turning up first one side and then the other, in search of the cleanest spot. Had the skull been then there, of course, I could not have failed to notice it. Here was indeed a mystery which I felt it impossible to explain; but, even at that early moment, there seemed to glimmer, faintly, within the most remote and secret chambers of my intellect, a glowworm-like conception of that truth which last night's adventure brought to so magnificent a demonstration. I arose at once, and putting the parchment securely away, dismissed all further reflection until I should be alone.

"When you had gone, and when Jupiter was fast asleep, I betook myself to a more methodical investigation of the affair. In the first place I considered the manner in which the parchment had come into my possession. The spot where we discovered the *scarabæus* was on the coast of the mainland, about a mile eastward of the island, and but a short distance above high-water mark. Upon my taking hold of it, it gave me a sharp bite, which caused me to let it drop, Jupiter, with his accustomed caution, before seizing the insect, which had flown towards him, looked about him for a leaf, or something of that nature, by which to take hold of it. It was at this moment that his eyes, and mine also, fell upon the scrap of parchment, which I then supposed to be paper. It was lying half buried in the sand, a corner stick-

ing up. Near the spot where we found it, I observed the remnants of the hull of what appeared to have been a ship's longboat. The wreck seemed to have been there for a very great while; for the resemblance to boat timbers could scarcely be traced.

"Well, Jupiter picked up the parchment, wrapped the beetle in it, and gave it to me. Soon afterwards we turned to go home, and on the way met Lieutenant G——. I showed him the insect, and he begged me to let him take it to the fort. Upon my consenting, he thrust it forthwith into his waistcoat pocket, without the parchment in which it had been wrapped, and which I had continued to hold in my hand during his inspection. Perhaps he dreaded my changing my mind, and thought it best to make sure of the prize at once —you know how enthusiastic he is on all subjects connected with Natural History. At the same time, without being conscious of it, I must have deposited the parchment in my own pocket.

"You remember that when I went to the table, for the purpose of making a sketch of the beetle, I found no paper where it was usually kept. I looked in the drawer, and found none there. I searched my pockets, hoping to find an old letter, when my hand fell upon the parchment. I thus detail the precise mode in which it came into my possession; for the circumstances impressed me with peculiar force.

"No doubt you will think me fanciful, but I had already established a kind of *connection*. I had

put together two links of a great chain. There was a boat lying upon a seacoast, and not far from the boat was a parchment—*not a paper*—with a skull depicted upon it. You will, of course, ask, 'Where is the connection?' I reply that the skull, or death's-head, is the well-known emblem of the pirate. The flag of the death's-head is hoisted in all engagements.

"I have said that the scrap was parchment, and not paper. Parchment is durable—almost imperishable. Matters of little moment are rarely consigned to parchment, since, for the mere ordinary purposes of drawing or writing, it is not nearly so well adapted as paper. This reflection suggested some meaning—some relevancy—in the death's-head. I did not fail to observe, also, the *form* of the parchment. Although one of its corners had been, by some accident, destroyed, it could be seen that the original form was oblong. It was just such a slip, indeed, as might have been chosen for a memorandum—for a record of something to be long remembered and carefully preserved."

"But," I interposed, "you say that the skull was *not* upon the parchment when you made the drawing of the beetle. How, then, do you trace any connection between the boat and the skull—since this latter, according to your own admission, must have been designed (God only knows how or by whom) at some period subsequent to your sketching the *scarabæus?*"

"Ah, hereupon turns the whole mystery; al-

though the secret, at this point, I had comparatively little difficulty in solving. My steps were sure, and could afford but a single result. I reasoned, for example, thus: When I drew the *scarabæus*, there was no skull apparent upon the parchment. When I had completed the drawing I gave it to you, and observed you narrowly until you returned it. *You*, therefore, did not design the skull, and no one else was present to do it. Then it was not done by human agency. And nevertheless it was done.

"At this stage of my reflections I endeavored to remember, and *did* remember, with entire distinctness, every incident which occurred about the period in question. The weather was chilly (oh, rare and happy accident!), and a fire was blazing upon the hearth. I was heated with exercise, and sat near the table. You, however, had drawn a chair close to the chimney. Just as I placed the parchment in your hand, and as you were in the act of inspecting it, Wolf, the Newfoundland, entered, and leaped upon your shoulders. With your left hand you caressed him and kept him off, while your right, holding the parchment, was permitted to fall listlessly between your knees, and in close proximity to the fire. At one moment I thought the blaze had caught it, and was about to caution you, but before I could speak you had withdrawn it, and were engaged in its examination. When I considered all these particulars, I doubted not for a moment that *heat* had been the agent in bringing to light, upon the parchment, the

skull which I saw designed upon it. You are well aware that chemical preparations exist, and have existed time out of mind, by means of which it is possible to write either upon paper or vellum, so that the characters shall become visible only when subjected to the action of fire. Zaffre, digested in *aqua regia*, and diluted with four times its weight of water, is sometimes employed; a green tint results. The regulus of cobalt, dissolved in spirit of niter, gives a red. These colors disappear at longer or shorter intervals after the material written upon cools, but again become apparent upon the re-application of heat.

"I now scrutinized the death's-head with care. Its outer edges—the edges of the drawing nearest the edge of the vellum—were far more *distinct* than the others. It was clear that the action of the caloric had been imperfect or unequal. I immediately kindled a fire, and subjected every portion of the parchment to a glowing heat. At first, the only effect was the strengthening of the faint lines in the skull; but, upon persevering in the experiment, there became visible, at the corner of the slip diagonally opposite to the spot in which the death's-head was delineated, the figure of what I at first supposed to be a goat. A closer scrutiny, however, satisfied me that it was intended for a kid."

"Ha! ha!" said I; "to be sure I have no right to laugh at you—a million and a half of money is too serious a matter for mirth—but you are not about to establish a third link in your chain: you will not

find any especial connection between your pirates and a goat; pirates, you know, have nothing to do with goats; they appertain to the farming interest."

"But I have said that the figure was *not* that of a goat."

"Well, a kid, then—pretty much the same thing."

"Pretty much, but not altogether," said Legrand. "You may have heard of one *Captain* Kidd. I at once looked on the figure of the animal as a kind of punning or hieroglyphical signature. I say signature, because its position upon the vellum suggested this idea. The death's-head at the corner diagonally opposite had, in the same manner, the air of a stamp, or seal. But I was sorely put out by the absence of all else—of the body to my imagined instrument—of the text for my context."

"I presume you expected to find a letter between the stamp and the signature."

"Something of that kind. The fact is, I felt irresistibly impressed with a presentiment of some vast good fortune impending. I can scarcely say why. Perhaps, after all, it was rather a desire than an actual belief; but do you know that Jupiter's silly words about the bug being of solid gold, had a remarkable effect upon my fancy? And then the series of accidents and coincidences—these were so *very* extraordinary. Do you observe how mere an accident it was that these events should have occurred upon the *sole* day of all the year

in which it has been, or may be, sufficiently cool for fire, and that without the fire, or without the intervention of the dog at the precise moment in which he appeared, I should never have become aware of the death's-head, and so never the possessor of the treasure?"

"But proceed—I am all impatience."

"Well; you have heard, of course, the many stories current—the thousand vague rumors afloat about money buried, somewhere upon the Atlantic coast, by Kidd and his associates. These rumors must have had some foundation in fact. And that the rumors have existed so long and so continuously could have resulted, it appeared to me, only from the circumstance of the buried treasure still *remaining* entombed. Had Kidd concealed his plunder for a time, and afterward reclaimed it, the rumors would scarcely have reached us in their present unvarying form. You will observe that the stories told are all about money-seekers, not about money-finders. Had the pirate recovered his money, there the affair would have dropped. It seemed to me that some accident—say the loss of a memorandum indicating its locality—had deprived him of the means of recovering it, and that this accident had become known to his followers, who otherwise might never have heard that treasure had been concealed at all, and who, busying themselves in vain, because unguided, attempts to regain it, had given first birth, and then universal currency, to the reports which are now so common. Have you

ever heard of any important treasure being unearthed along the coast?"

"Never."

"But that Kidd's accumulations were immense is well known. I took it for granted, therefore, that the earth still held them; and you will scarcely be surprised when I tell you that I felt a hope, nearly amounting to certainty, that the parchment so strangely found involved a lost record of the place of deposit."

"But how did you proceed?"

"I held the vellum again to the fire after increasing the heat; but nothing appeared. I now thought it possible that the coating of dirt might have something to do with the failure; so I carefully rinsed the parchment by pouring warm water over it, and, having done this, I placed it in a tin pan, with the skull downwards, and put the pan upon a furnace of lighted charcoal. In a few minutes, the pan having become thoroughly heated, I removed the slip, and to my inexpressible joy, found it spotted, in several places, with what appeared to be figures arranged in lines. Again I placed it in the pan, and suffered it to remain another minute. Upon taking it off, the whole was just as you see it now."

Here Legrand, having reheated the parchment, submitted it to my inspection. The following characters were rudely traced, in a red tint, between the death's head and the goat:

53‡‡†305))6*;4826)4‡.)4‡);806*;48†8¶60))85;;]8*;:‡*8†83(88)5*†;46(;88*96*?;8)*‡(;485):5*†2:*‡(;

4956*2(5*—4)8¶8*;4069285);)6†8)4‡‡;1(‡9;48081;
8:8‡1;48†85;4)485†528806*81(‡9;48;(88;4(‡?34;48
)4‡; 161;: 188; ‡?;

"But," said I, returning him the slip, "I am as much in the dark as ever. Were all the jewels of Golconda awaiting me on my solution of this enigma, I am quite sure that I should be unable to earn them."

"And yet," said Legrand, "the solution is by no means so difficult as you might be led to imagine from the first hasty inspection of the characters. These characters, as any one might readily guess, form a cipher, that is to say, they convey a meaning; but then, from what is known of Kidd, I could not suppose him capable of constructing any of the abstruse cryptographs. I made up my mind, at once, that this was of a simple species—such, however, as would appear, to the crude intellect of the sailor, absolutely insoluble without the key."

"And you really solved it?"

"Readily; I have solved others of an abstruseness ten thousand times greater. Circumstances, and a certain bias of mind, have led me to take interest in such riddles, and it may well be doubted whether human ingenuity can construct an enigma of the kind which human ingenuity may not, by proper application, resolve. In fact, having once established connected and legible characters, I scarcely gave a thought to the mere difficulty of developing their import.

"In the present case—indeed, in all cases of secret writing—the first question regards the

language of the cipher for the principles of solution, so far especially as the more simple ciphers are concerned, depend upon, and are varied by, the genius of the particular idiom. In general, there is no alternative but experiment (directed by probabilities) of every tongue known to him who attempts the solution, until the true one be attained. But, with the cipher now before us, all difficulty was removed by the signature. The pun upon the word 'Kidd' is appreciable in no other language than the English. But for this consideration I should have begun my attempts with the Spanish and French, as the tongues in which a secret of this kind would most naturally have been written by a pirate of the Spanish main. As it was, I assumed the cryptograph to be English.

"You observe there are no divisions between the words. Had there been divisions, the task would have been comparatively easy. In such case I should have commenced with a collation and analysis of the shorter words; and had a word of a single letter occurred, as is most likely (*a* or *I*, for example), I should have considered the solution as assured. But, there being no division, my first step was to ascertain the predominant letters, as well as the least frequent. Counting all, I constructed a table thus:

Of the character	8	there are	33.
	;	"	26.
	4	"	19.
	‡)	"	16

Of the character	*	there are	13.
	5	"	12.
	6	"	11.
	†1	"	8.
	0	"	6.
	92	"	5.
	:3	"	4.
	?	"	3.
	¶	"	2.
	]—.	"	1.

"Now, in English, the letter which most frequently occurs is *e*. Afterward, the succession runs thus: *a o i d h n r s t u y c f g l m w b k p q x z*. *E* predominates, however, so remarkably that an individual sentence of any length is rarely seen in which it is not the prevailing character.

"Here, then, we have, in the very beginning, the groundwork for something more than a mere guess. The general use which may be made of the table is obvious—but in this particular cipher we shall only very partially require its aid. As our predominant character is 8, we will commence by assuming it as the *e* of the natural alphabet. To verify the supposition, let us observe if the 8 be seen often in couples—for *e* is doubled with great frequency in English—in such words, for example, as 'meet,' 'fleet,' 'speed,' 'seen,' 'been,' 'agree,' etc. In the present instance we see it doubled no less than five times, although the cryptograph is brief.

"Let us assume 8, then, as *e*. Now of all *words* in the language, 'the' is most usual; let us see, therefore, whether there are not repetitions

of any three characters, in the same order of collocation, the last of them being 8. If we discover repetitions of such letters, so arranged, they will most probably represent the word 'the.' Upon inspection, we find no less than seven such arrangements, the characters being ;48. We may, therefore, assume that the semicolon represents *t*, that 4 represents *h*, and that 8 represents *e*—the last being now well confirmed. Thus a great step has been taken.

"But, having established a single word, we are enabled to establish a vastly important point; that is to say, several commencements and terminations of other words. Let us refer, for example, to the last instance but one, in which the combination ;48 occurs—not far from the end of the cipher. We know that the semicolon immediately ensuing is the commencement of a word, and, of the six characters succeeding this 'the,' we are cognizant of no less than five. Let us set these characters down, thus, by the letters we know them to represent, leaving a space for the unknown—

t eeth.

"Here we are enabled, at once, to discard the '*th*,' as forming no portion of the word commencing with the first *t;* since, by experiment of the entire alphabet for a letter adapted to the vacancy, we perceive that no word can be formed of which this *th* can be a part. We are thus narrowed into

t ee,

and, going through the alphabet, if necessary, as before, we arrive at the word 'tree,' as the sole possible reading. We thus gain another letter *r*, represented by (, with the words 'the tree' in juxtaposition.

"Looking beyond these words, for a short distance, we again see the combination ;48, and employ it by way of *termination* to what immediately precedes. We have thus this arrangement:

the tree ;4(‡?34 the,

or, substituting the natural letters, where known, it reads thus:

the tree thr‡?3h the.

"Now, if, in place of the unknown characters, we leave blank spaces, or substitute dots, we read thus:

the tree thr...h the,

when the word '*through*' makes itself evident at once. But the discovery gives us three new letters, *o*, *u*, and *g*, represented by ‡? and 3.

"Looking now, narrowly, through the cipher for combinations of known characters, we find, not very far from the beginning, this arrangement,

83(88, or, egree,

which, plainly, is the conclusion of the word 'degree,' and gives us another letter, *d*, represented by †.

"Four letters beyond the word 'degree,' we perceive the combination,

;46(;88*.

"Translating the known characters, and representing the unknown by dots, as before, we read thus:

th.rtee,

an arrangement immediatelys uggestive of the word 'thirteen,' and again furnishing us with two new characters, *i* and *n*, represented by 6 and *.

"Referring, now, to the beginning of the cryptograph, we find the combination,

53‡‡†.

"Translating, as before, we obtain

. good,

which assures us that the first letter is *A*, and that the first two words are 'A good.'

"To avoid confusion, it is now time that we arrange our key, as far as discovered, in a tabular form. It will stand thus:

5	represents	a
†	"	d
8	"	e
3	"	g
4	"	h
6	"	i
*	"	n
‡	"	o
(	"	r
;	"	t

"We have, therefore, no less than ten of the most important letters represented, and it will be unnecessary to proceed with the details of the solution. I have said enough to convince you that ciphers of this nature are readily soluble, and

to give you some insight into the rationale of their development. But be assured that the specimen before us appertains to the very simplest species of cryptograph. It now only remains to give you the full translation of the characters upon the parchment, as unriddled. Here it is:

"'*A good glass in the bishop's hostel in the devil's seat twenty-one degrees and thirteen minutes north-east and by north main branch seventh limb east side shoot from the left eye of the death's-head a bee-line from the tree through the shot fifty feet out.*'"

"But," said I, "the enigma seems still in as bad a condition as ever. How is it possible to extort a meaning from all this jargon about 'devil's seats,' 'death's-heads,' and 'bishop's hotels'?"

"I confess," replied Legrand, "that the matter still wears a serious aspect, when regarded with a casual glance. My first endeavor was to divide the sentence into the natural division intended by the cryptographist."

"You mean to punctuate it?"

"Something of that kind."

"But how was it possible to effect this?"

"I reflected that it had been a *point* with the writer to run his words together without division, so as to increase the difficulty of solution. Now, a not over acute man, in pursuing such an object, would be nearly certain to overdo the matter. When, in the course of his composition, he arrived at a break in his subject which would naturally require a pause, or a point, he would be exceedingly apt to run his characters, at this place, more than

usually close together. If you will observe the MS. in the present instance, you will easily detect five such cases of unusual crowding. Acting on this hint, I made the division thus:

"'*A good class in the bishop's hostel in the devil's seat—twenty-one degrees and thirteen minutes—northeast and by north—main branch seventh limb east side—shoot from the left eye of the death's-head—a bee-line from the tree through the shot fifty feet out.*'"

"Even this division," said I, "leaves me still in the dark."

"It left me also in the dark," replied Legrand, "for a few days, during which I made diligent inquiry, in the neighborhood of Sullivan's Island, for any building which went by the name of the 'Bishop's Hotel,'—for of course I dropped the obsolete word 'hostel.' Gaining no information on the subject, I was on the point of extending my sphere of search, and proceeding in a more systematic manner, when, one morning, it entered into my head, quite suddenly, that this 'Bishop's Hostel' might have some reference to an old family of the name of Bessop, which, time out of mind, had held possession of an ancient manor-house, about four miles to the northward of the island. I accordingly went over to the plantation, and reinstituted my inquiries among the older negroes of the place. At length one of the most aged of women said that she had heard of such a place as *Bessop's Castle*, and thought that she could guide me to it, but that it was not a castle, nor a tavern. but a high rock.

"I offered to pay her well for her trouble, and, after some demur, she consented to accompany me to the spot. We found it without much difficulty, when, dismissing her, I proceeded to examine the place. The castle consisted of an irregular assemblage of cliffs and rocks—one of the latter being quite remarkable for its height as well as for its insulated and artificial appearance. I clambered to its apex, and then felt much at a loss as to what should be next done.

"While I was busied in reflection, my eyes fell upon a narrow ledge in the eastern face of the rock, perhaps a yard below the summit upon which I stood. This ledge projected about eighteen inches, and was not more than a foot wide, while a niche in the cliff just above it gave it a rude resemblance to one of the hollow-backed chairs used by our ancestors. I made no doubt that here was the 'devil's seat' alluded to in the MS., and now I seemed to grasp the full secret of the riddle.

"The 'good glass,' I knew, could have reference to nothing but a telescope; for the word 'glass' is rarely employed in any other sense by seamen. Now here, I at once saw, was a telescope to be used, and a definite point of view, *admitting no variation*, from which to use it. Nor did I hesitate to believe that the phrase 'twenty-one degrees and thirteen minutes' and 'northeast and by north,' were intended as directions for the leveling of the glass. Greatly excited by these discoveries, I hurried home, procured a telescope, and returned to the rock.

"I let myself down to the ledge, and found that it was impossible to retain a seat upon it except in one particular position. This fact confirmed my preconceived idea. I proceeded to use the glass. Of course, the 'twenty-one degrees and thirteen minutes' could allude to nothing but elevation above the visible horizon, since the horizontal direction was clearly indicated by the words, 'northeast and by north.' This latter direction I at once established by means of a pocket-compass; then, pointing the glass as nearly at an angle of twenty-one degrees of elevation as I could do it by guess, I moved it cautiously up or down, until my attention was arrested by a circular rift or opening in the foliage of a large tree that overtopped its fellows in the distance. In the center of this rift I perceived a white spot, but could not, at first, distinguish what it was. Adjusting the focus of the telescope, I again looked, and now made it out to be a human skull.

"On this discovery I was so sanguine as to consider the enigma solved; for the phrase 'main branch, seventh limb, east side' could refer only to the position of the skull on the tree, while 'shoot from the left eye of the death's-head' admitted also of but one interpretation, in regard to a search for buried treasure. I perceived that the design was to drop a bullet from the left eye of the skull, and that a bee-line, or in other words, a straight line, drawn from the nearest point of the trunk through 'the shot' (or the spot where the bullet fell) and thence extended to a distance of fifty

feet, would indicate a definite point—and beneath this point I thought it at least *possible* that a deposit of value lay concealed."

"All this," I said, "is exceedingly clear, and, although ingenious, still simple and explicit. When you left the Bishop's Hotel, what then?"

"Why, having carefully taken the bearings of the tree, I turned homeward. The instant that I left the 'devil's seat,' however, the circular rift vanished; nor could I get a glimpse of it afterward, turn as I would. What seems to me the chief ingenuity in this whole business is the fact (for repeated experiment has convinced me it *is* a fact) that the circular opening in question is visible from no other attainable point of view than that afforded by the narrow ledge on the face of the rock.

"In this expedition to the 'Bishop's Hotel' I had been attended by Jupiter, who had no doubt observed for some weeks past the abstraction of my demeanor, and took especial care not to leave me alone. But, on the next day, getting up very early, I contrived to give him the slip, and went into the hills in search of the tree. After much toil I found it. When I came home at night my valet proposed to give me a flogging. With the rest of the adventure I believe you are as well acquainted as myself."

"I suppose," said I, "you missed the spot, in the first attempt at digging, through Jupiter's stupidity in letting the bug fall through the right instead of through the left eye of the skull."

"Precisely. This mistake made a difference of about two inches and a half in the 'shot,'—that is to say, in the position of the peg nearest the tree; and had the treasure been *beneath* the 'shot,' the error would have been of little moment; but the 'shot,' together with the nearest point of the tree, were merely two points for the establishment of a line of direction; of course the error, however trivial in the beginning, increased as we proceeded with the line, and by the time we had gone fifty feet, threw us quite off the scent. But for my deep-seated convictions that treasure was here somewhere actually buried, we might have had all our labor in vain."

"I presume the fancy of *the skull*—of letting fall a bullet through the skull's eye—was suggested to Kidd by the piratical flag. No doubt he felt a kind of poetical consistency in recovering his money through this ominous insignium."

"Perhaps so; still, I cannot help thinking that common sense had quite as much to do with the matter as poetical consistency. To be visible from the Devil's seat, it was necessary that the object, if small, should be *white:* and there is nothing like your human skull for retaining and even increasing its whiteness under exposure to all vicissitudes of weather."

"But your grandiloquence, and your conduct in swinging the beetle—how excessively odd! I was sure you were mad. And why did you insist on letting fall the bug, instead of a bullet, from the skull?"

"Why, to be frank, I felt somewhat annoyed by your evident suspicions touching my sanity, and so resolved to punish you quietly, in my own way, by a little bit of sober mystification. For this reason I swung the beetle, and for this reason I let it fall from the tree. An observation of yours about its great weight suggested the latter idea."

"Yes, I perceive; and now there is only one point which puzzles me. What are we to make of the skeletons found in the hole?"

"That is a question I am no more able to answer than yourself. There seems, however, only one plausible way of accounting for them—and yet it is dreadful to believe in such atrocity as my suggestion would imply. It is clear that Kidd—if Kidd indeed secreted this treasure, which I doubt not—it is clear that he must have had assistance in the labor. But this labor concluded, he may have thought it expedient to remove all participants in his secret. Perhaps a couple of blows with a mattock were sufficient, while his coadjutors were busy in the pit; perhaps it required a dozen—who shall tell?"

EDGAR ALLAN POE.

AUTOBIOGRAPHY OF CHARLOTTE BRONTË

Loneliness in Brussels

[The following pages are taken from Mrs. Gaskell's "Life of Charlotte Brontë."]

[To ———]

October 13, 1843.

. . . I get on here after a fashion; but now that Mary D. has left Brussels, I have nobody to speak to, for I count the Belgians as nothing. Sometimes I ask myself how long shall I stay here; but as yet I have only asked the question, I have not answered it. However, when I have acquired as much German as I think fit, I think I shall pack up bag and baggage and depart. Twinges of homesickness cut me to the heart, every now and then. To-day the weather is glaring, and I am stupefied with a bad cold and headache. I have nothing to tell you. One day is like another in this place. I know you, living in the country, can hardly believe it is possible life can be monotonous in the centre of a brillliant capital like Brussels; but so it is. I feel it most on holidays, when all the girls

and teachers go out to visit, and it sometimes happens that I am left, during several hours, quite alone, with four great desolate schoolrooms at my disposition. I try to read, I try to write; but in vain. I then wander about from room to room, but the silence and loneliness of all the house weighs down one's spirits like lead. You will hardly believe that Madame Heger [in whose school Miss Brontë was a teacher] (good and kind as I have described her) never comes near me on these occasions. I own, I was astonished the first time I was left alone thus; when everybody else was enjoying the pleasures of a fête day with their friends, and she knew I was quite by myself, and never took the least notice of me. Yet, I understand, she praises me very much to everybody, and says what excellent lessons I give. She is not colder to me than she is to the other teachers; but they are less dependent on her than I am. They have relations and acquaintances in Brussels. You remember the letter she wrote me, when I was in England? How kind and affectionate that was! is it not odd? In the meantime, the complaints I make at present are a sort of relief which I permit myself. In all other respects I am well satisfied with my position, and you may say so to people who inquire after me (if any one does). Write to me, dear, whenever you can. You do a good deal when you send me a letter, for you comfort a very desolate heart.

Self-sacrifice

[To ———]

July 10, 1846.

. . . I see you are in a dilemma, and one of a peculiar and difficult nature. Two paths lie before you; you conscientiously wish to choose the right one, even though it be the most steep, straight, and rugged; but you do not know which is the right one; you cannot decide whether duty and religion command you to go out into the cold and friendless world, and there to earn your living by governess drudgery, or whether they enjoin your continued stay with your aged mother, neglecting, *for the present*, every prospect of independency for yourself, and putting up with daily inconvenience, sometimes even with privations. I can well imagine, that it is next to impossible for you to decide for yourself in this matter, so I will decide it for you. At least, I will tell you what is my earnest conviction on the subject; I will show you candidly how the question strikes me. The right path is that which necessitates the greatest sacrifice of self-interest—which implies the greatest good to others; and this path, steadily followed, will lead, I believe, in time, to prosperity and to happiness; though it may seem, at the outset, to tend quite in a contrary direction. Your mother is both old and infirm; old and infirm people have but few sources of happiness—

fewer almost than the comparatively young and healthy can conceive; to deprive them of one of these is cruel. If your mother is more composed when you are with her, stay with her. If she would be unhappy, in case you left her, stay with her. It will not apparently, as far as short-sighted humanity can see, be for your advantage to remain at ——, nor will you be praised and admired for remaining at home to comfort your mother; yet, probably, your own conscience will approve, and if it does, stay with her. I recommend you to do what I am trying to do myself.

Imagination Needed

[To George Henry Lewes, who was to review. "Jane Eyre" in *Frazer's Magazine*]

Haworth, November 6, 1847.

. . . You advise me, too, not to stray far from the ground of experience, as I become weak when I enter the region of fiction; and you say, "real experience is perennially interesting, and to all men."

I feel that this also is true; but, dear sir, is not the real experience of each individual very limited? And, if a writer dwells upon that solely or principally, is he not in danger of repeating himself, and also of becoming an egotist? Then, too, imagination is a strong, restless faculty, which claims to be heard and exercised; are we to be quite deaf to her cry,

and insensate to her struggles? When she shows us bright pictures, are we never to look at them and try to reproduce them? And when she is eloquent, and speaks rapidly and urgently in our ear, are we not to write to her dictation?

A Book in Part May Write Itself

[To George Henry Lewes]

Haworth, January 12, 1848.

I thank you then sincerely for your generous review; and it is with the sense of double content I express my gratitude, because I am now sure the tribute is not superfluous or obtrusive. You were not severe on "Jane Eyre"; you were very lenient. I am glad you told me my faults plainly in private, for in your public notice you touch on them so lightly, I should perhaps have passed them over, thus indicated, with too little reflection.

I mean to observe your warning about being careful how I undertake new works; my stock of materials is not abundant, but very slender; and, besides, neither my experience, my acquirements, nor my powers, are sufficiently varied to justify my ever becoming a frequent writer. I tell you this, because your article in *Frazer* left in me an uneasy impression that you were disposed to think better of the author of "Jane Eyre" than that individual deserved; and I would rather you had a correct than a flattering opinion of me, even though I should never see you.

If I ever do write another book, I think I will

have nothing of what you call "melodrama"; I think so, but I am not sure. I think, too, I will endeavour to follow the counsel which shines out of Miss Austen's "mild eyes," "to finish more and be more subdued"; but neither am I sure of that. When authors write best, or, at least, when they write most fluently, an influence seems to waken in them, which becomes their master—which will have its own way—putting out of view all behests but its own, dictating certain words, and insisting on their being used, whether vehement or measured in their nature; new-moulding characters, giving unthought-of turns to incidents, rejecting carefully elaborated old ideas, and suddenly creating and adopting new ones.

Is it not so? And should we try to counteract this influence? Can we indeed counteract it?

Originals of Her Characters; Her Sincerity

[To W. S. Williams]

Haworth, September 21, 1849.

My dear Sir: I am obliged to you for preserving my secret [anonymity] being at least as anxious as ever (more anxious I cannot well be) to keep quiet. You asked me in one of your letters lately, whether I thought I should escape identification in Yorkshire. I am so little known, that I think I shall. Besides, the book is far less founded on the real, than perhaps appears. It would be difficult to explain to you how little actual expe-

rience I have had of life, how few persons I have known, and how very few have known me.

As an instance how the characters have been managed, take that of Mr. Helstone. If this character had an original, it was in the person of a clergyman who died some years since at the advanced age of eighty. I never saw him except once—at the consecration of a church—when I was a child of ten years old. I was then struck with his appearance, and stern, martial air. At a subsequent period, I heard him talked about in the neighbourhood where he had resided: some mention him with enthusiasm—others with detestation. I listened to various anecdotes, balanced evidence against evidence, and drew an inference. The original of Mr. Hall I have seen; he knows me slightly; but he would as soon think I had closely observed him or taken him for a character—he would as soon, indeed, suspect me of writing a book—a novel—as he would his dog, Prince. Margaret Hall called "Jane Eyre" a "wicked book," on the authority of the *Quarterly;* an expression which, coming from her, I will here confess, struck somewhat deep. It opened my eyes to the harm the *Quarterly* had done. Margaret would not have called it "wicked," if she had not been told so.

No matter—whether known or unknown—misjudged, or the contrary—I am resolved not to write otherwise. I shall bend as my powers tend. The two human beings [sisters] who understood me, and whom I understood, are

gone; I have some that love me yet, and whom I love, without expecting, or having a right to expect, that they shall perfectly understand me. I am satisfied; but I must have my own way in the matter of writing. The loss of what we possess nearest and dearest to us in this world, produces an effect upon the character: we search out what we have yet left that can support, and, when found, we cling to it with a hold of new-strung tenacity. The faculty of imagination lifted me when I was sinking, three months ago; its active exercise has kept my head above water since; its results cheer me now, for I feel that they have enabled me to give pleasure to others. I am thankful to God, who gave me the faculty; and it is for me a part of my religion to defend this gift, and to profit by its possession.

Where Friendship May Disappoint

[To W. S. Williams]

July 21, 1851.

. . . I could not help wondering whether Cornhill will ever change for me, as Oxford has changed for you. I have some pleasant associations connected with it now—will these alter their character some day?

Perhaps they may—though I have faith to the contrary, because I think I do not exaggerate my partialities; I think I take faults along with

excellences—blemishes together with beauties. And, besides, in the matter of friendship, I have observed that disappointment here arises chiefly, not from liking our friends too well, or thinking of them too highly, but rather from an over-estimate of their liking for and opinion of us; and that if we guard ourselves with sufficient scrupulousness of care from error in this direction and can be content, and even happy to give more affection than we receive—can make just comparison of circumstances, and be severely accurate in drawing inferences thence, and never let self-love blind our eyes—I think we may manage to get through life with consistency and constancy, unembittered by that misanthropy which springs from revulsions of feeling. All this sounds a little metaphysical, but it is good sense if you consider it. The moral of it is, that if we could build on a sure foundation in friendship, we must love our friends for their sakes rather than for our own; we must look at their truth to themselves, full as much as their truth to us. In the latter case, every wound to self-love would be a cause of coldness; in the former, only some painful change in the friend's character and disposition—some fearful breach in his allegiance to his better self—could alienate the heart.

How interesting your old maiden-cousin's gossip about your parents must have been to you; and how gratifying to find that the reminiscence

turned on none but pleasant facts and characteristics! Life must, indeed, be slow in that little decaying hamlet amongst the chalk hills. After all, depend upon it, it is better to be worn out with work in a thronged community, than to perish of inaction in a stagnant solitude: take this truth into consideration whenever you get tired of work and bustle.

Novelty Versus Originality

[To Mrs. Gaskell]

Haworth, August 6, 1851.

. . . Then I feel sure you speak justly of Thackeray's lecture. You do well to set aside odious comparisons, and to wax impatient of that trite twaddle about "nothing newness" —a jargon which simply proves, in those who habitually use it, a coarse and feeble faculty of appreciation; an inability to discern the relative value of originality and novelty, a lack of that refined perception which, dispensing with the stimulus of an ever-new subject, can derive sufficiency of pleasure from freshness of treatment. To such critics, the prime of a summer morning would bring no delight; wholly occupied with railing at their cook for not having provided a novel and piquant breakfast dish, they would remain insensible to such influences as lie in sunrise, dew, and breeze: therein would be "nothing new."

An Unhasting Worker

[In the autumn of 1851 Charlotte Brontë's health became more and more impaired. She had begun "Villette," and her publishers were impatient for its completion. She wrote to them:]

. . . It is not at all likely that my book will be ready at the time you mention. If my health is spared, I shall get on with it as fast as is consistent with its being done, if not well, yet as well as I can do it. Not one whit faster. When the mood leaves me (it has left me now, without vouchsafing so much as a word or a message when it will return) I put by the MS. and wait till it comes back again. God knows, I sometimes have to wait long—very long it seems to me. Meantime, if I might make a request to you, it would be this. Please to say nothing about my book till it is written, and in your hands. You may not like it. I am not myself elated with it as far as it is gone, and authors, you need not be told, are always tenderly indulgent, even blindly partial to their own. Even if it should turn out reasonably well, still I regard it as ruin to the prosperity of an ephemeral book like a novel, to be much talked of beforehand, as if it were something great. People are apt to conceive, or at least to profess, exaggerated expectation, such as no performance can realize: then ensue disappointment and the due revenge, detraction, and failure. If, when I write, I were to think of the

critics who, I know, are waiting for Currer Bell, [her pseudonym] ready "to break all his bones or ever he comes to the bottom of the den," my hand would fall paralysed on my desk. However, I can but do my best, and then muffle my head in the mantle of Patience, and sit down at her feet and wait.

MY LADY'S GRAVE

THE linnet in the rocky dells,
The moor-lark in the air,
The bee among the heather bells
That hide my lady fair:

The wild deer browse above her breast;
The wild birds raise their brood;
And they, her smiles of love caress'd,
Have left her solitude!

I ween that when the grave's dark wall
Did first her form retain,
They thought their hearts could ne'er recall
The light of joy again.

They thought the tide of grief would flow
Uncheck'd through future years;
But where is all their anguish now,
And where are all their tears?

Well, let them fight for honour's breath,
  Or pleasure's shade pursue—
The dweller in the land of death
  Is changed and careless too.

And if their eyes should watch and weep
  Till sorrow's source were dry,
She would not, in her tranquil sleep,
  Return a single sigh!

Blow, west wind, by the lonely mound,
  And murmur, summer streams—
There is no need of other sound
  To soothe my lady's dream.

EMILY BRONTË.

REMEMBRANCE

COLD in the earth—the deep snow piled above thee,
  Far, far removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
  Severed at last by Time's all-severing wave?

Now, when alone, do my thoughts no longer hover
  Over the mountains, on that northern shore,
Resting their wings where heath and fern-leaves cover
  Thy noble heart for ever, ever more?

Cold in the earth—and fifteen wild Decembers,
  From those brown hills, have melted into spring:
Faithful, indeed, is the spirit that remembers
  After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy;
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

Then did I check the tears of useless passion—
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

And, even yet, I dare not let it languish
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

EMILY BRONTË.

STANZAS

OFTEN rebuked, yet always back returning
To those first feelings that were born with me,
And leaving busy chase of wealth and learning
For idle dreams of things that cannot be:

To-day, I will seek not the shadowy region;
  Its unsustaining vastness waxes drear;
And visions rising, legion after legion,
  Bring the unreal world too strangely near.

I'll walk, but not in old heroic traces,
  And not in paths of high morality,
And not among the half-distinguished faces,
  The clouded forms of long-past history.

I'll walk where my own nature would be leading:
  It vexes me to choose another guide:
Where the gray flocks in ferny glens are feeding;
  Where the wild wind blows on the mountain side.

What have those lonely mountains worth revealing?
  More glory and more grief than I can tell:
The earth that wakes *one* human heart to feeling
  Can center both the worlds of Heaven and Hell.

EMILY BRONTË.

LAST LINES

NO COWARD soul is mine,
  No trembler in the world's storm-troubled sphere.
I see Heaven's glories shine,
And faith shines equal, arming me from fear.

O God within my breast,
Almighty, ever-present Deity!
Life—that in me has rest,
As I—undying Life—have power in Thee!

Vain are the thousand creeds
That move men's hearts: unutterably vain;
Worthless as withered weeds,
Or idlest froth amid the boundless main,

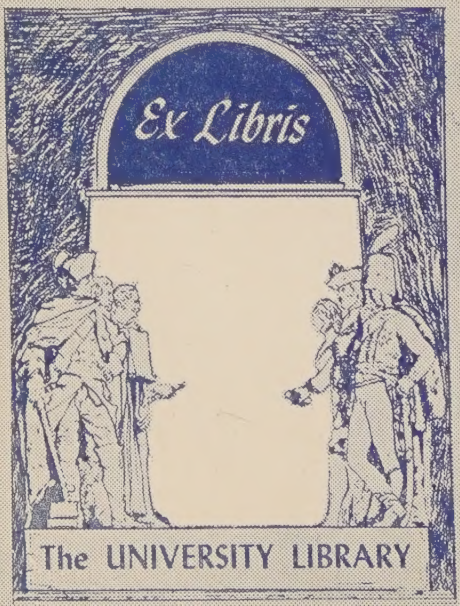
To waken doubt in one
Holding so fast by Thine infinity;
So surely anchored on
The steadfast rock of immortality.

With wide-embracing love
Thy Spirit animates eternal years,
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears.

Though earth and man were gone,
And suns and universes cease to be,
And Thou were left alone,
Every existence would exist in Thee.

There is not room for Death,
Nor atom that his might could render void
Thou—Thou art Being and Breath,
And what Thou art may never be destroyed.

EMILY BRONTË.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